

*The Teacher  
Speaks*

# *The Teacher Speaks*



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## *Preface*

THIS BOOK is based upon recognition of the fact that the communication of ideas underlies the total process of learning and that such communication is an indispensable medium in attaining the goals of personal and social growth. It is further postulated upon the assumption that in normal experience most intercommunication is oral. Certainly the occasions in which the spoken word is the means of contact between mind and mind far outnumber the occasions in which we "take pen in hand" to accomplish the task of thinking together.

The effectiveness of the educational process is strongly dependent upon the effectiveness of the communicational medium. The teacher's success is influenced, positively or negatively, by the degree to which he is skillful in utilizing the basic techniques of good speech—speech not narrowly conceived as a mechanical voice process but broadly interpreted as the normal medium for the interchange of ideas. From this point of view, all aspects of a speaking situation become important as factors of effectiveness—manner, mood, attitude, purpose, diction, articulation, and so forth.

The book is designed to improve the teacher's self-command of the basic requirements of good speech and his understanding of the practical application of speech experience in guiding and promoting the learning of students. It proceeds from an analysis of the relation of speech to the total development of

personality and to the activities of the teacher, in the classroom and out. The major emphases in the text are on (1) basic understanding of the place of speech in the educational process, (2) self-improvement of the teacher through improved mastery of speech activities, and (3) the application of specific principles and methods to the job of learning in a teacher-pupil relationship.

This book is addressed to the alert classroom teacher and to the teacher-in-preparation. It is not a speech text *per se*, but rather a body of suggestive source materials, with exposition and illustration, designed to translate the contributions of the field of speech into educational principles. Its purpose is to help prospective teachers, as well as those teachers with classroom experience, to utilize speech and speech activities most effectively in their personal and professional relationships.

The organization of the text encompasses the progress of the teacher from the early years of college preparation, through his formal professional training, through his initial stages of community and class contacts, and on into his active responsibility as an influential member of society. In each stage of the teacher's progress and development, the major elements of oral communication are abstracted and discussed in light of present-day educational philosophy. Practice material is provided in keeping with the basic tenet of good teaching. The classroom is a learning laboratory in which the student's participation in the learning situation is essential to his full understanding.

In general, this text is concerned with five aspects of teaching and teacher preparation. The first relates to the development of an educational philosophy which is compatible with modern psychological knowledge of the learning process. However, this philosophy is not presented by itself, it is tied in directly with the linguistic and personality habits of the student or teacher, and forms the basis for the approach to specific problems treated in later chapters. The student is advised, therefore, to analyze the first two chapters carefully so that

he may be properly oriented toward the discussions and exercises that follow

The second aspect has to do with the personal preparation of the teacher. Some attention is given to the general problems of scholarship, and in these instances the part that effective speech can play is set forth. In developing this aspect of the text a great deal of emphasis is placed upon the speech needs of the teacher. To help the student become competent in this area, the discussion is supplemented by exercises and suggested ways of self-evaluation and evaluation by colleagues. It is hoped that such practice will firmly establish the habit of critical self-analysis as a means to continued improvement.


The third aspect deals with the problems of interpersonal communications in out-of-class situations as they affect the teacher's professional success. Emphasis is placed upon the employment interview and other types of personal conference including the counseling conference. Certainly the skills involved in sharing ideas in face-to-face situations play a large part in the teacher's total effectiveness. Contacts with parents, community leaders, and school personnel represent occasions in which the teacher's speech personality is a major factor in his success.

The fourth aspect is perhaps the key to teaching success: the continued growth and improvement of communicational ability. Though other factors are necessarily involved, the level of communication is an index of the level of learning. All teachers are concerned with the quality of the student's speech. They must be able to recognize difficulties, deviations, and maladjustments related to speech abilities. This aspect leans for its technical detail upon the earlier discussion of the principles underlying the quality of the teacher's speech, but the principles are directly applied to the student in this phase of the discussion. Further, in order that the classroom itself can be actively a learning laboratory, many suggestions are made for the use of speech and for possible speaking assignments in functional speaking situations.

The final concern of the book is the relationship of communication to the development of citizenship characteristics. It is recognized that both pupil and teacher live in a community, and in so doing they participate in many community activities. The new discoveries from experimental programs in *adult education and group dynamics* are presented as parts of this section.

Teachers in service will recognize, in the discussions of the various chapters, practical applications to their own problems. It is hoped that the use of the book, both at the pre-service and in service level, will not only promote better teaching on the part of those who are dedicating their efforts to this important task but will also help them to become more competent and influential persons in their total social relationships.

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## *Speech and Personality*

THE IMPORTANCE of personality need not be argued. It is recognized as a primary factor of success in business and professional life. In social relationships it is normally the major criterion by which we evaluate personal effectiveness. The literature of education, in recent years, is replete with references to "personality development," "personality adjustment," and "personality problems." Counseling programs in schools and colleges have been expanded to include the "total adjustment problems" of students as well as problems of academic adjustment and course selection. Psychological clinics by the hundreds are engaged in service to their clients' "personality needs." Certainly in a book addressed to teachers the role of personality in the process of teaching should be kept in focus. The impact of a teacher's personality upon his pupils is much greater and longer-lasting than the impact of his knowledge.

### *The Nature of Personality*

To use a word is not always to understand its meaning. The word *personality* is a verbal medium of exchange, but the abstract concept that it represents may not be the same in the mind of the speaker and the mind of the listener. This suggests a basic principle in communication—the importance of definition in the interest of common understanding. Each man's

concept of 'personality' has been built up through numerous observations and experiences and has been influenced by the various contexts in which he has heard the word used. If we are to discuss 'personality' intelligently, we must stop for a moment to consider its meaning.

We are using the term here in its psychological sense. An individual's personality is his pattern of behavior—not traits or attitudes that are concealed or suppressed, but the overt self. The true picture of one's personality, therefore, is to be found in the impression that he makes upon others by what he does and the way he does it. One may, for example, acquire a reputation for calmness in dealing with troublesome situations when, as a matter of fact, he is often inwardly tense and irritated. He may conceal certain fundamental tendencies (for example, the tendency toward fear) and substitute a totally different reaction pattern when he confronts the real situation. Whatever traits he *manifests* are the traits we properly ascribe to his personality.

Etymology often throws interesting light on meanings imbedded in language. *Person* (the basic part of the word *personality*) is derived from a word meaning "mask," a mask worn in a play, a mask which concealed the features of the actor but permitted his voice to "sound through."

In the same way that in Greek tragedies *persona* was the mask worn by the actor to indicate the attitude and characteristic for which his part in the play called, so the child's expressed behavior is the true indication of his personality in that it portrays the role which he has found for himself in life. What went on behind the mask and what goes on underneath the surface of the child's conscious behavior are matters which certainly explain much of what is visible but do not enter into the reactions set up in the audience and hence are not part of personality.<sup>1</sup>

<sup>1</sup> By permission from *Psychological Factors in Education* by Henry Beaumont and F. G. Macomber, p. 42. Copyright 1949 McGraw-Hill Book Company, Inc.

Personality then, is not the "release of self unmodified and uncontrolled. It is not what we are but what we show ourselves to be. Therefore, the development of personality is the development of behavior patterns, responses to many and varied situations. If the behavior patterns are consistent under different circumstances and in different situations, we say that the personality is unified, or integrated. Similar situations will evoke similar types of reactions. But the inconsistencies of behavior are sometimes more marked than the consistencies. How often do we hear someone say, "He is one person at home, another in his office"!



Courtesy of Adult Leadership

At home

At the office

Every individual is a 'self' and the aim of education is to assist in the expansion of that self, through the discovery and development of potentialities to meet the expanding needs of the individual in a constantly expanding environment. It is a selective process. It seeks to develop an integrated selfhood that will help the individual to function effectively in his life role, both present and future. This leads us to the psychological definition of education: the continuous accumulation and interpretation of experience that results in desirable changes in behavior. These changes in behavior constitute the developing personality.

*Personality Development as an Objective in Education*

Stated in one form or another, the objective of personality development is accepted as a logical "must" in modern education. Whether we call it education for social effectiveness, personal social adjustment, or personality development, the means and end are essentially the same.

In modern education the development of personality is accepted as one of the school's major responsibilities at least equal in importance to the more conventional objectives. This, of course, does not mean that one can find in the curriculum of today's schools certain hours of each week set aside for a course in personality development. Although it does become a separate unit for group consideration in some secondary schools, personality, normally, is not something to be studied and practiced. Rather, its development is more of a guidance function exercised throughout the pupil's school life. It should be emphasized that the teacher is concerned with personality as a developmental function rather than merely as a remedial function, consequently he must be aware of his responsibilities for guidance of each and every pupil in the development of those personality characteristics deemed desirable for effective adjustment and full living. The particular needs of each individual child, of course, must be considered in addition to the overall methods chosen to bring about sound social adjustment in the group.<sup>2</sup>

Unfortunately the acceptance of the personality objective does not always alter the practices that already prevail in the classroom. The mechanical routines persist, with the same prescribed "learning" for all. Too often the problems of personal and social adjustment are pigeonholed in a department called a "counseling service," delegated to the "home-room" teacher, or referred to an administrative officer for "disciplinary" treatment. As pointed out in the quotation above, the responsibility

<sup>2</sup> By permission from *Psychological Factors in Education* by Henry Beaumont and F. G. Macomber p. 264 Copyright 1949 McGraw Hill Book Company, Inc.

of the teacher is as broad and inclusive as the needs of the pupils—as the needs of each pupil. His philosophy is a developmental philosophy. He is concerned with the potentialities of all his pupils—not merely with the situations that require corrective action.

Most teachers and administrators would subscribe to the statement that good personal social adjustment is as much the goal of the school as is the acquiring of skills and knowledge for the children. Some would add, "even more so." But if we examine the implications of such a statement particularly in relation to factors and conditions that make for good adjustment, we realize how enormous the gap is between objectives and practice.

It has been pointed out that each individual has his own unique set of purposes, desires, and needs, and that he finds ways of adjusting that are uniquely his, also. If we are to guide him into experiences that will permit outcomes that are satisfying to him and acceptable to his social environment, we must know him as a unique person. How many schools are prepared to do this at the present time? \*

But the schools, and the teachers in the schools, can do something about the personality objective besides admitting that it is valid. The teacher can shift his focus of interest from the subject matter to be learned to the child who is learning. He can discern the expanding pattern of personality in each pupil. If he is observant, he can discover certain "needs for satisfaction" and provide the experiences that will give the child a sense of success. He can diagnose symptoms of unhappiness, nonsocial attitudes, timidity, discouragement, emotional stress, excessive demands for attention, and other behavioral evidences that suggest the need for specific types of experience. "He can learn to be alert to these basic elements of personality, studying the traits, dispositions, moods, and attitudes of his in-

\*Caroline Tryon and William E. Henry, "How Children Learn Personal and Social Adjustment," *Forty-Ninth Yearbook of the National Society for the Study of Education, Part I: Learning and Instruction, Chapter VI*, p. 178. Quoted by permission of the Society.



dividual pupils. Maximum success in teaching will depend upon his skill in adapting instruction to the various types of personality in the group. <sup>4</sup> He can and will if he is a conscientious teacher be dissatisfied with his teaching unless he can observe changes in pupil attitudes and behaviors, changes in the direction of maturing personality, as a result of supervised classroom experience. In other words he will broaden his base of evaluation to include judgments of pupil progress wherever that progress occurs, as in improved relationships with the group, increased interest and enthusiasm, a better command of language, inventiveness and originality, more effective participation, and better emotional control.

### *The Communicational Aspect of Personality*

"Communication" as used here, refers to the continuous interchange of ideas through the medium of language, which establishes a basis for common understanding and mutual cooperation. It involves not only the formulation and expression of thought but assimilation and interpretation as well. Only through such a process can social intelligence evolve. We do not overlook the fact that communication can and does take place without the use of words. Sign language is not uncommon among tribes who do not speak the same tongue. To communicate by signs is a favorite "game" of children. Even adults indulge in charades in which meaning is "acted out" instead of spoken. All forms of art are communicative whether verbal symbols are used or not. But the word is the basic medium that we use day by day in our efforts to share experience, clarify understandings and achieve better group rapport. The psychological implications for personal development will be discussed as the chapter proceeds.

Since this is a book for teachers designed to re enforce good teaching through good communication, let us look at some of

<sup>4</sup> Harold Rugg, *Foundations for American Education* (Yonkers-on Hudson N. Y. World Book Company 1947) p. 177

the relationships that exist between effective communication and effective personality. The role of language in learning has never been adequately explored by the psychologists but it is obvious that without speech and hearing the intellectual and social development of a child would be greatly impaired. Furthermore since the human personality is largely a product of social experience, its development will be helped or hindered by the effectiveness with which ideas are shared, expressed and understood. Many years ago John Dewey observed

There is more than a verbal tie between the words *common*, *community*, and *communication*. Men live in a community in virtue of the things which they have in common, and communication is the way in which they come to possess things in common. Not only is social life identical with communication, but all communication (and hence all genuine social life) is educative.<sup>5</sup>

Many people are ineffectual because they fail in communication. This lack or deficiency has two possible explanations: (1) an unwillingness or inability to use accepted verbal symbols with discrimination and due concern for meaning and (2) the habit of half-thought and hurried conclusion which cannot be translated into language because it is fragmentary and unfinished. Good communication, therefore, is an index of good thinking. "The thinking process is not complete until the solution has become communicable."<sup>6</sup>

Whether we view education from the point of view of its social objectives or, more narrowly, from the point of view of personal and individual development, language becomes the indispensable vehicle of learning, the means by which and through which educational progress is accelerated and our educational goals attained.

<sup>5</sup> John Dewey *Democracy and Education* (New York: The Macmillan Company, 1916) pp. 5-6. Used with the permission of The Macmillan Company.

<sup>6</sup> By permission from *Language and Communication* by George A. Miller, p. 235. Copyright 1951 McGraw-Hill Book Company, Inc.

Language develops in a social situation and functions to spread information through a group. It enables one person to take advantage of the experiences of other persons, and it is our principal weapon for welding a group together for cooperative action. Social control is impossible without a signaling system, even the social insects have a kind of language. Although the social implications must be kept foremost in understanding language, the possession of language offers advantages to the individual other than those it offers to him as a member of a group. A child learns its language in a social situation and for social reasons, but once he has learned it, his whole personal orientation toward himself and his own problems is altered.<sup>1</sup>

To understand better the role which communicational ability plays in determining personal effectiveness or ineffectiveness, visualize certain situations in your experience in which "good" personality or "poor" personality has been exhibited. How many of the situations involve elements of communication—perhaps a manner of speech, good taste in selecting subjects of conversation, or an attitude of intelligent listening? The following list is suggestive. You can add to it from your own experience.

The man who talks too much about himself

The child who is overcome with fear when he is asked to "recite"

The too quiet person—the tongue tied type who allows awkward pauses to occur in social conversation

The individual with the dominant voice who embarrasses the party with loud talk

The man who tries to tell a story which he doesn't know too well

The chronic interrupter

The poor listener—the person whose attention wanders when he is not doing the talking

The person who lacks social tact who has the fatal gift for saying 'the wrong thing'

<sup>1</sup> By permission from *Language and Communication* by George A. Miller  
p. 223 Copyright 1951 McGraw Hill Book Company Inc

- The oversensitive person who becomes emotional in conversation  
The individual who is controversially minded, who turns all conversation into argument  
The teacher whose voice is pitched too high, who gives the impression of nervousness and irritation  
The mother who always says, "Now what have you been doing?" with an inflection of distrust and suspicion  
The person who leaves his sentences dangling because he has no clear understanding of what he wants to say—the fuzzy thinker  
The teacher whose tone and general manner make it difficult to establish a 'feeling of friendliness' in the classroom  
The pupil (or the adult) who "freezes up" when he is called upon to speak before a group  
The person who underrates himself as a member of a group and lacks the courage to stand up for his ideas  
The intolerant individual who "cries down" any opinion that differs from his own  
The chronic exaggerator who distorts facts for the sake of dramatic effect  
The speaker who fails to sense the restlessness of his audience  
The monotonous individual with the 'lifeless' voice whose conversation is drab and boring  
The "one-track mind," the person who always talks about the same thing whether he is making a speech or holding a conversation  
The telephone talker who strains your ears and your patience by mumbling his words and refusing to speak into the transmitter

Have you had the experience of meeting a person who makes a very favorable impression upon you by his general appearance, his manner of dress, his pleasant facial expression before he begins to speak? What happens if his "speaking personality" contradicts the impression made by his physical personality? On the other hand you are familiar with people whose general appearance might be characterized as commonplace. They do not "stand out" in a group because of any superior physical

qualities But when they begin to talk they command attention and admiration Their tone inflection and manner of speaking show friendliness and respect What they say and how they say it command confidence In such cases the "speaking personality" erases completely your initial impression of commonplaceness.



*Some people make a good impression before they begin to speak*

### *The Teacher's Personality Needs*

It is perhaps trite to repeat the statement that the most important subject matter in the curriculum is the teacher's personality. That part of the teacher's self which he projects into action (that is his personality) conditions every learning situation in his classroom. The teacher who shows by word and action that he distrusts his pupils (along with the rest of humankind) is likely to bring up a brood who will justify his direct suspicions. If he believes that pupils should be seen and not heard (except when ordered to speak) he will soon have an unresponsive—even if docile—group who will lock him out of their world of experience. There is no greater jeopardy to good

teaching than the kind of ostracism that children know how to inflict upon their teachers

To determine the aspects of personality that are most important in the job of teaching, it is necessary to look for a moment at the nature of the teacher's work

The teacher guides classroom experiences and supervises classroom activities

The teacher delegates certain responsibilities, makes assignments, gives directions

The teacher explains, answers questions, discusses problems

The teacher talks with pupils (in groups and individually), acting as friend and counselor

The teacher often entertains (and teaches) by reading or telling stories or relating personal experiences

The teacher often enlists the cooperation of the group in determining the type of group organization to be used and the group standards to be adopted

The teacher studies the individual pupils in his class to discover their strengths and weaknesses, their special interests and needs

The teacher seeks to develop a "feeling of belonging," a spirit of rapport in the class group

The teacher welcomes parents to the school and talks with them about their children's work

The teacher evaluates, striving to judge fairly each pupil's progress in all aspects of his development

The teacher attends teachers' meetings and conferences

The teacher studies, he reads professional books and articles, he prepares materials in advance which may be useful in teaching

The teacher participates in certain community activities both for service and for recreation

In discharging these responsibilities, what personal qualities are needed? Many lists of desirable teacher traits are available in pedagogical literature. It is not our present purpose to explore such lists exhaustively. Neither is it our intention to

suggest that the teacher-personality pattern should be uniform for all teachers. But in the light of the work that the teacher performs and the cooperative relationships that he must maintain with pupils, patrons and administrative personnel, certain abilities, attitudes, and personal qualities can be identified as highly desirable, if not indispensable.

Ability to gain and hold the respect of others

Attitude of respect toward pupils and other associates

A sympathetic interest in pupils

A courteous manner

Enthusiasm for his work

A pleasant and cheerful disposition

A sense of humor

An effective command of language

Remember that abilities and attitudes become *qualities of personality* only as they are projected into action. Try to visualize the teacher in action as he demonstrates the characteristics listed above. Picture to yourself certain situations in which the teacher shows or fails to show the desired trait. Take the first item mentioned. Ability to gain and hold the respect of others.

*Situation 1* The teacher is meeting with a parents' group. A parent asks why the school spends money for "visual aids" indicating that if the children would study their lessons in the books they would learn much better than by looking at film. They see enough picture shows anyway. Here are two types of answers. Which will command readily the respect of the group?

*Answer 1* Well—I don't know much about it. The supervisor brought a film out last week and I used it because she said to use it. If they want to spend money for films I guess they know what they're doing.

*Answer 2* 'I am glad to try to answer that question. It shows an interest which I believe all parents should have in finding out

what the schools are doing and why they are doing it. Certainly the purpose is not to take away from what the pupils are learning or can learn from books, but to add to their learning by presenting very realistic experiences that will help them to remember and to understand better the problems which they discuss in class. As a matter of fact some kinds of visual aids have always been used in teaching. Although the use of films is a more recent innovation it is the same in principle as the use of an apple, divided into fourths or eighths, to help the pupil understand fractions. Experimentation shows that pupils do learn more quickly by the use of such aids. The best way to convince oneself of the value of visual aids in teaching is actually to see how the teacher uses them and how the class responds to them. I shall be very happy, if you will let me know in advance, to plan such a lesson and invite you to watch the demonstration. Afterwards I shall be glad to talk with you about your impressions."

*Situation 2* The teacher in a mathematics class is explaining the work for the next day—something about money and interest. A pupil volunteers the statement "My brother is a G I, and he's building a house with G I money." Following are several reactions that the teacher might express. Which is more likely to win class respect and make for good rapport? Can you suggest some of the reasons for this?

1 "I'd like to know what your brother has to do with your lesson in arithmetic!"

2 "Very interesting, John, but will you please pay attention to the assignment?"

3 "So your brother's a G I—whatever that is! Can't you use plain English when you speak?"

4 "That's very interesting, John, and a good illustration of how money can be borrowed, at certain interest rates, to meet some of our most pressing needs. How many of you have brothers, uncles, or fathers who are building houses, or planning to build? (Eight pupils hold up hands.) Fine. With the help of you eight people, who already know something about house building, I wonder if we couldn't plan a house of our own, find out what it would cost and see how much money we could borrow and how much interest



we would have to pay I'm sure John's brother would be glad to help him '

Note that *what* the teacher says is only a partial explanation of his effectiveness. The *way* he says it is often more important in producing favorable or unfavorable response than the actual words he uses or the ideas he expresses. Personal attitudes are often revealed by the manner of speech, by subtle inflection, by



Courtesy of University of Denver Photo by Ed Maker

*Rapport with children is often achieved through speech personality*

tone, by accompanying physical movement or facial expression. Select another one of the "desirable teacher traits" and make a similar analysis in terms of actual situations and behavior patterns. For example, what trait actions tend to reveal "a pleasant and cheerful disposition"?

*Situation 1* A new child enters school, a girl in the second or third grade. The mother brings her to the door of the room after the session

has started. The girl is obviously shy and a little frightened at the prospect of being plunged into a new school experience where everything and everybody is strange. The teacher goes to the door and meets the mother and daughter. What will be her attitude to the newcomer?

1 She may open the door brusquely shout over her shoulder. Children please be quiet! Join get back in your seat. Then to the callers. Excuse me please. They're worse than usual this morning. I already have thirty. I don't see how they expect me to handle another one. You get your registration slip? Hmm—Mary Jones. Well, I guess we can crowd you in.

2 The teacher goes to the door smiles at Mary, takes the registration slip and says. So you're going to be in my room. Mary. The children and I will be glad to have another nice little girl in our family. I am sure you can be very helpful. First let me find a very special friend for you who will show you where to put your hat and coat.

*Situation 2* The school day is beginning. The children are coming into the room. In different rooms a different atmosphere prevails. Let's listen in to detect some of the differences that help to create different atmospheres. Listen particularly for the overtones as the teacher speaks to the children. Some teachers talk in smiling syllables and some in smiting syllables.

Good morning. Don't block the door. (This in response to a pupil's greeting.)

Go directly to your seat—and sit quietly!

A note from your mother? Put it on my desk. I'll read it when I get time.

Good morning. You must have come bright and early today. I saw you in the playground as I came in.

Thank you for the note, Mary. Is it an excuse for your absence yesterday?

Not a single person tardy today. That will give our room a good reputation.

Rap! Rap! John! Eyes this way please.

'How many of you think that a new song would be a good way to start the day happily? I have a new one that we can learn in a very few minutes'

If we should continue this analysis of behavior patterns, we should find increasing evidence of the role that the teacher's speech plays in determining his teacher-personality. He is careful to speak courteously—not abruptly and offensively. He avoids ironical and "cutting" remarks. He keeps his voice well modulated—no harsh or high-pitched tones. In conversation his voice is warm and sincere, it carries conviction. His voice is "alive", it reveals interest and enthusiasm. His sense of humor enables him to maintain self-control, to see things in perspective, to conceal his irritation over minor disturbances, to speak calmly. He indulges in no emotional harangues.

The nature of the teacher's work is such that he is using the spoken word as a medium of communication during the major portion of the teaching day. When he is not speaking, he is usually listening or guiding an experience that involves the use of speech as a major learning activity. He must, therefore, be aware of two things: (1) the importance of speech as a revealer of himself and (2) the importance of intercommunication, through speech, as a means of personal-social development. Speech is the television screen on which the acting self is projected. Through multiple self-projections the total picture of our social understandings and social values is made available for the guidance of impressionable minds. Language therefore (speech in particular), is not a compartment of education. It is a common denominator. It is not a skill that represents an end in itself. It is a means to further self-growth, a medium through which all learning can be accelerated and improved, and it is an indispensable factor in satisfactory social adjustment. It is, therefore, a matter of concern for all teachers, at all levels of learning and in all areas of educative experience. In its broadest sense, speech is not a subject. It is a subjective

complement It can be taught and learned successfully only in the syntax of function

### *Some Problems of Personal-Social Adjustment*

The acceptance of personality development as a valid educational objective has already been discussed But we need to probe more deeply into the relation of adjustment patterns to speech abilities and into certain background factors in the child's experience It is a simple matter to observe the common symptoms of poor adjustment, but it is not always easy to identify the original causes, the beginnings of such behaviors It is a fallacy, however, to assume that the cause must always be identified and removed before any remedial measures are undertaken A broken leg may result from a fall from a horse but the fractured limb can be successfully treated without shooting the offending animal Naturally, persisting causes that explain the recurrence and continuation of deviant types of behavior become the logical points of attack For example, if a feeling of inferiority has been developed through successive experiences of failure, the tasks that have been set for the child (or that he has set for himself) should be examined and modified so that they fall within the limits of his potential ability The satisfaction of success (even in limited measure) becomes the antidote for the frustration of failure

A child who has developed the self concept, 'I am a person who fails' will view each new experience not as a challenge and possibility for new learning but as another difficult task where the bitterness of failure may again plague him Such a child can hardly be expected to show *much enthusiasm for learning in school or for extending his social contacts* Similarly a child whose experiences have all convinced him that the way to succeed is to be a child who always 'gets there first' will view each new situation primarily as an opportunity to prove his skill and to win

again. Each succeeding year adds substance and conviction to the individual's concept of self and thus serves as a framework guiding and setting limits for his personal and social adjustment.<sup>6</sup>

The psychological need for recognized achievement (the experience of success) in areas of pupil interest—and within the limits of the self-pattern of abilities—brings the prevailing "grading system" in the schools under severe indictment. School grades, in the main, are competitive and are geared to fixed standards for all in the mastery of a prescribed and uniform body of subject matter. If a pupil "lags behind" in long division he is dubbed a "failure" in the eyes of his classmates and his parents. There is no recognition of compensating factors—driving interests, personal incentives, social adaptations, citizenship qualities, or other evidences of personal growth. It is reasonable to suppose that some of these evidences of growth are more important in a child's life than his facility in manipulating divisors, dividends, and quotients. If integrated personal development is our accepted aim, our criteria for evaluating pupil progress must be as broadly based as our objective. Only by thus broadening our concept of purpose and our practices of appraisal can we supply the "success needs" of pupils and give them a sense of achievement that will motivate continued effort and offset much of the negativism that results, in many cases, from competitive academic marks.

More flexible reporting forms are being developed which permit the use of a "broader base" for appraising pupil progress. Many teachers prepare a supplementary report for parents describing the general adjustment of the pupil to school experience—including some comment on attitudes, interests, types of superior achievement, possible needs, specific problems that should receive attention, etc. Furthermore, with the in-

<sup>6</sup> Caroline Tryon and William E. Henry, "How Children Learn Personal and Social Adjustment," Forty-Ninth Yearbook of the National Society for the Study of Education, Part I, *Learning and Instruction*, Chapter VI, pp. 169-170. Quoted by permission of the Society.

creased role of counseling in teaching more attention is being given to the inclusive pattern of pupil experience in determining the kind and degree of growth that is taking place. An innovation in a number of school systems is a parents counseling night, when teachers discuss with parents the children's progress in school. No teacher need feel deterred in his desire to recognize achievement in any area of growth (academic or nonacademic) by the persistence of a grading system that is too restricted to fit his philosophy of education. In many situations we have to learn to "live with" certain imperfect practices which make our tasks more difficult but which, in no sense defeat our efforts.

The following paragraphs state the point very succinctly. Note the emphasis on achievement at the point of pupil interests and goals.

From a psychological point of view, success is the achievement by an individual of a goal which he himself has conceived, or at least accepted, as something which he is desirous of attaining. Failure, that is, lack of success, results only when the individual has made serious efforts *to attain such a goal, but has been frustrated in the attempt*. Consequently the determination of whether an individual has been successful or has failed is possible only as performance is judged in the light of goals which the person has set or definitely accepted for himself.

It should be obvious, then, that passing and failing marks in school are no criteria of real success or failure of an individual. Actually they are indexes of the school's judgment of pupil accomplishment in certain learning areas. Whether or not they represent success or failure must be judged by the extent to which the pupil's attention has become focused on the mark or grade as the chief end toward which he has directed his efforts. One of the most wholesome trends in education is the movement away from conventional marks or grades as the basis for judging a pupil's accomplishment, and toward an evaluation of pupil behavior in terms of his growth along those desired lines that are termed the aims of education. The modern school is not so much concerned with passing judgment on a pupil's

achievement and conduct as it is in measuring and evaluating his growth in the development of desirable behavior patterns<sup>9</sup>

### *Two Types of Maladjusted Personality*

It is not our purpose here to discuss the total range of possible maladjustment patterns. Two examples will suffice to illustrate the possible relationship of speech as a causal factor or as a therapeutic experience. One is the pattern of withdrawal, the other is the pattern of aggressiveness. Many teachers consider the aggressive child the problem child and look upon the quiet child (the withdrawing individual) as the better adjusted personality. The psychologist is more likely to look upon the symptoms of withdrawal as indicative of serious inner disturbance and need for educational guidance. The pattern of withdrawal manifests itself in nonparticipation in group discussion, evidences of inattention, fear of being the focus for group attention, slow and hesitating speech, refusal to answer questions, frequent "I don't know" responses, social aloofness. As we have already intimated, a feeling of inferiority developed through successive experiences of failure or social nonacceptance may produce such negative, or withdrawing, types of behavior. Can you reconstruct in your imagination, from actual life observations, conditions and situations that might contribute to the development of a nonparticipating, retiring, nonsocial personality? Read the following list of suggestions and add to them from your own observations.

- 1 A child, naturally low-voiced, habitually fails to make himself heard in a group. He feels himself ignored because his ideas never "get across."
- 2 A child who is somewhat slow in his speech seldom gets his ideas expressed because others, more aggressive and ready with words, usurp his opportunity.

<sup>9</sup>By permission from *Psychological Factors in Education* by Henry Beaumont and F. G. Macomber pp 239-240 Copyright 1949 McGraw Hill Book Company Inc

- 3 A child's parents, as well as his older brothers and sisters, reprimand him for interruptions. He is constantly being "shushed" instead of being listened to.
- 4 A child is severely criticized for his attempts to "do his share" in a social situation. For example: "Don't you know how to speak to Mr. Smith?" "What did you mean by laughing at that? I hope Mrs. McCracken wasn't offended!" "When will you learn how to introduce me to your friends?" "Such a thing to say! You certainly didn't act as though you were ten years old. I was ashamed of you!"
- 5 A teacher interrupts a child who is about to ask a question: "Susan, stand up straight. Your posture is terrible."
- 6 The child has been subjected to other types of irrelevant interruptions in his school recitations. For example: "That word is Tuesday, Mary, not Toosday. Say it again. No, no, no! Come here and write the word on the board. Now say it. Tuesday. Well, go on. What was it that happened on Tuesday?"
- 7 A child feels embarrassed because her dress is soiled, because she is compelled to wear eyeglass-frames she doesn't like. Her emotional state makes it impossible for her to speak calmly or even to think clearly about what she is saying, or should say. She seeks escape in silence. She finds it safer to "live within herself" than as a participating member of the group.

Aggressive behaviors are readily observed. They often constitute serious problems from the point of view of orderly group action. A child may project himself overzealously into a situation as an "attention-getting" device. He may resort to disruptive and socially disapproved behavior in order to satisfy an "ego" need. He may rebel against boredom by deliberate and dramatic statements designed to produce excitement, diversion, or even "shock." Aggressive behavior may also manifest itself in excessive talking, dominance of a group situation, the habit of argument (denial or disagreement), the resentment of criticism, severe negative criticism of others, intemperate and exaggerated statements. Curiously enough, certain types of aggressiveness are sometimes developed as a result of an



inferiority feeling. Instead of "giving in" to a failure experience (say in mathematics) and developing a generalized attitude of failure, the child strives to compensate by attaining other types of recognition. The discerning teacher, therefore, will strive to direct pupil effort and interest into productive experiences—experiences that will be socially approved and provide opportunity for the pupil to gain favorable recognition. The dangers of overcompensation will not be discussed here. It is obvious, however, that prolonged concentration or "drive" in a single direction, purely for compensating reasons, will produce an increasing imbalance of personality.

The history of civilization is replete with instances of greatness achieved as a result of [compensatory effort], from Demosthenes to Steinmetz. On the other hand, society may well suffer from the overcompensation in which some of its members engage as exemplified by Machiavelli, Napoleon, Hitler, and Mussolini.

It is interesting to speculate how different the history of the world might have been if each of the latter had been born of healthier parents and, as adults, had reached a few inches more in stature. Their fanatical drive for power undoubtedly was related to their comparative stature and health. From the individual's point of view, compensation may serve a useful temporary purpose, but it seldom results in his achieving the well-balanced personality which might be possible through other means.<sup>10</sup>

The tendency to compensate does not always manifest itself in socially desirable behavior. Hence the importance of careful guidance and direction. Defeat or frustration often sets off a burst of aggressiveness which is essentially a search for new channels, any channels through which "ego" satisfaction can be attained. The fabrication of extravagant tales of personal adventure, cleverness in circumventing regulations, the amassing of a store of stolen articles, the organization of a

<sup>10</sup> By permission from *Psychological Factors in Education* by Henry Beaumont and F. G. Macomber, p. 277. Copyright 1919 McGraw-Hill Book Company, Inc.

"gang" dare-devil behavior on the playground the excessive spending of money, all may be efforts on the part of the child to compensate for certain academic inability. The teacher's cue in such cases is to discover useful tasks, commensurate with the pupil's ability, that will challenge his interest and provide an opportunity for praiseworthy recognition and success.

We need to remind ourselves, however, that the major purpose of education is developmental. Remedial considerations enter the picture when symptoms of maladjustment are observed—or when patterns of deviant behavior have already been established. As teachers we are in a position to guide, supervise, direct, and counsel pupils in such a way as to promote a balanced pattern of growth on the part of most of our charges. A well-adjusted curriculum makes for well-adjusted personalities. It provides experiences useful for all pupils in the process of growing up.

This is the great goal of education. From birth to death the unformed human individual struggles to become a mature, balanced person. In that struggle his great teachers—mother, father, the teacher in the school, or some other elder one—stand at his side as friends and guides, directing him along the difficult path of growing up. Thus the mature teacher works as an artist—not as mere technician or master of the facts of a profession. Because in one human being he integrates the two needed traits, we call him Artist-Teacher.<sup>11</sup>

### *The Speech of the Teacher and the Speech of the Pupil*

The speech needs of the teacher cannot be completely dissociated from the speech needs of the pupils. Personality is a product of social experience and is meaningful only in social relationships. Both teacher and pupil live in a social environment and are constantly reacting to it. Both are striving for certain satisfactions, certain ends that to them are important.

<sup>11</sup> Harold Rugg and B. Marian Brooks, *The Teacher in School and Society* (Yonkers on Hudson: New York: World Book Company, 1950) pp. 515-516.

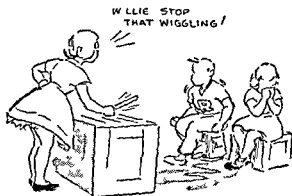
What "blocks" may be interposed between the initial incentive and the attainment of those ends? In the case of the teacher it may be a lack of psychological understanding of the basic principles of child growth and learning. Therefore, if the usual formula doesn't work, he is at a loss to know in which direction to move. In the case of the child, it may be a lack of compatibility between what he *must* do (to satisfy external pressures) and what he *needs* to do (to satisfy certain internal drives or to gain a certain degree of social acceptance).

One type of ability which the teacher and the pupil must use continually in striving to be more effective is the ability to communicate. As already pointed out, a community rests on common understandings, and common understandings rest on communication. Nine-tenths of the teacher's activity in the schoolroom is characterized by, or accompanied by, the *sharing of ideas through speaking or listening*. Likewise, the pupil's activities revolve, to an amazing degree, around the use of words. His "intake" and "output" of ideas, his status in the group, his total school achievement are conditioned, in great measure, by his ability to *understand what he hears and reads* and to *express what he understands*. The cultivation of this ability is the continuous concern of the school (and therefore of the teacher) at all levels of experience, and it is co-extensive with the total school curriculum.

A final word is called for in this chapter about the effect of teacher-personality upon the developing pattern of pupil-personality. The child's tendency to *imitate* is nowhere more apparent than in the classroom. Values may be enunciated and re-enunciated, but more teaching is done by example than by precept. The teacher who does not show emotional self-restraint will not influence children to practice emotional self-restraint. Children will not develop an attitude of courtesy and respect in the classroom unless a "climate" of courtesy and respect is created by the teacher. This impact of teacher behavior upon pupil behavior is well illustrated in the speech-personality of the teacher.

A pleasant "good morning" induces a pleasant response  
 Clear, distinct speech will be unconsciously imitated by children  
 A teacher who knows how to tell a good story sets an example  
 which children will emulate

The teacher who speaks with a scowl, points an accusing finger, issues stern commands, and pounds the desk for emphasis builds up in the minds of pupils a false impression of 'good group leadership.' Witness the mimicry of children when they 'play school.' What teacher habits do they dramatize?



*What teacher habits do children dramatize when they "play" school?*

From your own observations you can add other examples of speech mannerisms or teacher behavior that have a marked effect on pupil attitudes and responses. The artist-teacher is careful not to contradict in his own teaching personality those personal and social values which he envisions as educational objectives for his pupils.

### *Problems, Projects, and Other Activities*

In your class discussion reviewing the content of this chapter, use the following questions as guides. Refrain from giving 'yes' and 'no' answers to questions like 1 and 2. Use them as 'starting' points for the formulation of your own point of view, supported by your own observation and experience.

## QUESTIONS TO THINK ABOUT AND TO DISCUSS

- 1 Do you agree that a teacher's success may be determined in some measure by his personality?
- 2 Do you agree that personality development is a legitimate and desirable goal of education?
- 3 What is your concept of personality? Is it the total of one's personal qualities, attitude, belief, abilities, feelings? Or is it a pattern of behavior?
- 4 If a teacher accepts personality development as an educational objective, what can he do about it?
- 5 What does the acceptance of this objective mean in terms of evaluating pupil progress?
- 6 Do you agree that one's mastery of language, one's ability to communicate effectively is an important factor in personality?
- 7 Why is good speech important in good teaching?
- 8 What are some of the things involved in good 'speech personality'?
- 9 Think of your best teachers: what personality qualities contribute to their success?
- 10 What major types of maladjustment have you observed in pupils?
- 11 What do you understand by the term 'compensating behavior'?
- 12 How does the teacher's speech personality affect the pupil?

*Suggested References for Additional Reading*

If you wish to explore further the relationship of speech and personality, examine one or more of the following sources. Different members of the class may select different references and arrange a panel to present important ideas which they may discover in their reading.

- Adult Leadership Adult Education Association 743 N. Wabash Chicago  
 Atkinson William E. *Personality Through Speech* Chicago Sanborn 1941  
 Bogardus Emory S. *Leaders and Leadership* New York Appleton Century 1934  
 Catell Raymond B. *Personality A Systematic and Factual Study* New York McGraw 1930  
 Higgins Howard H. *Influencing Behavior Through Speech* Boston Expression Company 1930  
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- Lehner, George G J, *Explorations in Personal Adjustment—A Workbook* New York Prentice-Hall, 1949
- Murray, Elwood, *The Speech Personality* Chicago Lippincott 1944
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## *Speech in Teaching and Learning*

SINCE THE USE of language, particularly the use of oral language, plays such a significant part in education, it is well to examine some of the underlying concepts of learning and to try to relate the use of language to the ongoing process of personal development. In later chapters we shall discuss certain specific methods that may be employed in specific situations. In the present chapter our objective is to attain a better perspective of purpose and relationships.

### *The Spoken Word Is Basic*

In the development of human culture, the ability to use words as symbols for the communication of ideas, for the more discriminating expression of feeling, for the vicarious sharing of experience, and for the perpetuation of tribal legend and custom marked the beginnings of the growth of human intelligence. The use of the written symbol to bridge the barrier of time and space was a later, much later, invention. The word *language* itself means *tongue*. Thus, the very derivation of the word emphasizes the physical, or organic, nature of language. The written word is simply the translation of the oral symbol into a different medium. The visual recognition of written or printed words with accompanying recognition of meaning expands greatly the possibilities of communication. It makes

possible the preservation and transmission of ideas "through time" (This is sometimes called the "time-binding" factor of language.) A later invention, the voice recorder (using discs or tape), accomplishes the same purpose but does so without "translation" from the original medium. But no mechanical invention that enlarges the borders of language and gives it a "time dimension" can displace speech as the major medium of communication in our day-to-day experience. It is the tool for the development of mutual understandings and appreciations.

Compare the advantages of speaking and writing as communication tools. The following list is suggestive. Can you expand it by observations from your own use of the two media?

The writer usually has more time in which to phrase his thoughts exactly.

The writer can erase, correct, reword his ideas without a feeling of embarrassment or awkwardness.

The written word is likely to be impersonal, unless one knows the writer and can visualize his mood or manner.

The spoken word is more personal, and therefore more colorful. It tends to command attention more readily because of the presence of the speaker.

The spoken word carries overtones of meaning. It reveals the mood of the speaker. It may indicate urgency, stress, excitement, or displeasure.

The speaker's inflection, his pauses for emphasis, his facial expression, and his gestures add meaning to what he says.

Face to face conversation invites mutual response and interchange of ideas.

### *Language and Thinking*

Much more psychological investigation is needed in the area of language and its relation to thinking than has yet been made. It is generally conceded that we think in terms of *symbols* that we have created, or accepted. If experience is our



capital for learning we need to *identify* that experience, or any aspect of it by some kind of manageable tag that enables us to fit it meaningfully into new contexts and relationships. From repeated experiences we develop generalizations. *love, hatred, economy, extravagance, pity, pride*. These, too, if they are to be manageable blocks in our mental constructs, must be identified by words. For its creative work the mind needs symbols of relationship and qualification *more than, in front of, because, deadly, annoying, pleasant, excessive, stunted, average, extreme*. Language is built solely on function, and it is an extremely rewarding subject of study when it is approached from this point of view. A reconsideration of grammar in the light of function would dispel much confusion in the minds of students. Study, for example, the subtle differences of meaning conveyed by the use of connectives. Note how they identify shifts in relationships of ideas.

He held the attention of his audience *in spite* of his droll manner

He held the attention of his audience *by* his droll manner

I did not know *what* the children were playing outdoors

I did not know *whether* the children were playing outdoors or not

I did not know *that* the children were playing outdoors

I did not know *where* the children were playing outdoors

Michael wrote, from Camp Taylor, *that* he had been transferred

Michael wrote from Camp Taylor *after* he had been transferred

Michael wrote from Camp Taylor *as soon as* he had been transferred

The functional approach to language makes words the servant of ideas. It enlarges immensurably our ability to create, to invent, to relate, and to utilize our cumulative fund of experiences in making intelligent decisions and mapping intelligent courses of action. Horn says in his discussion of "Language and Meaning" (in connection with comments on uses and abuses of language in instruction)

From one point of view language is less than the object it symbolizes, i.e. it cannot be examined and manipulated in the same way as the object, but from another point of view it is more, i.e., it makes possible uses, transformations and organizations which would be impossible without it. The power of words to select, abstract, emphasize, generalize or interpret from particular instances and to refer to things nonexistent or hypothetical, or to things which vary from a particular instance in one or more ways is the source of invention, problem solving, and artistic creativeness.<sup>1</sup>

To say that all thinking is done through the use of word symbols is an unwarranted assumption. Although the research is limited, there is ample evidence to indicate that visual symbols, or images, representing previous experiences may be used (and frequently are used) as substitutes for verbal identifications of meaning. In instances of complete verbal aphasia individuals have continued to live otherwise normal lives, making rational judgments, choosing courses of action, solving problems, apprehending possible consequences and in general, showing evidence of intelligent behavior. Undoubtedly in such cases, the mind utilizes some type of symbolism but it is obviously not the verbal symbol. This fact does not detract, however, from the high role of language in the process of learning and thinking. For most of us, at all stages of our growth, words are the carriers of ideas, the signifiers of meaning, the accepted symbols of social interchange that enable us to understand and to be understood. The high correlation between language mastery and intelligence levels is more than incidental. In discussing the interrelations of language and intelligence Horn says:

The predominance of verbal symbols in thinking is generally admitted. Indeed some writers go so far as to identify symbolization and thought, others hold that the higher and more complex mental activities are im-

<sup>1</sup>Ernest Horn, *Language and Meaning*. Forty First Yearbook of the National Society for the Study of Education, Part II, *The Psychology of Learning*, p. 389. Quoted by permission of the Society.

possible without language. It is not strange therefore, that the language part of an intelligence test should strongly influence the total score on the test. In fact, language is deeply involved in most if not all of the factors into which intelligence has been analyzed.<sup>2</sup>

### *Good Communication Is a Test of Good Learning*

It might be better to say that the act of communication is an act of learning. It has already been pointed out that fragmentary learning results in fragmentary communication, that the thinking process is incomplete without expression.<sup>3</sup> Language itself does not insure learning. That is, it is not the sole determinant of success. But, in conjunction with purpose and self-directed effort, language advances and accelerates learning. Low ability in language skills is usually accompanied by low ability in other areas of learning—particularly in the subjects normally included in the school curriculum. Therefore the improvement of language skills, an increased command of *language for use*, should be a concurrent and continuous objective in all learning experience. The greatest abuse of language instruction is its separation from a context of purpose and use. Speech ability, for example, is best acquired in functional situations in which good speaking serves a desired end rather than being an end in itself.

To illustrate the proposition that language is a test of learning, analyze the following situations. Expand the list of illustrations with experiences of your own.

1. A seventh grade child has read the lines from Byron's poem "The Destruction of Sennacherib"

The Assyrian came down like a wolf in the fold,  
And his cohorts were gleaming in purple and gold."

<sup>2</sup>Ernest Horn, "Language and Meaning," Forty First Yearbook of the National Society for the Study of Education, Part II, *The Psychology of Learning*, p. 395. Quoted by permission of the Society.

<sup>3</sup>See page 7.

5 He can dutifully answer questions about the title of the poem. Perhaps he can quote the lines in full. But with a little probing we find that (to him) Sennacherib is the name of an ancient city, that he has no concept of a sheepfold, and that cohorts (in his mental imagery) are colorful uniforms. How has the child's learning experience failed?

2 Suppose that a class has been asked to explain the meaning of the statement "A nation cannot exist half slave and half free." Following are some of the responses received:

"There were as many slaves as free people."

"A line was drawn cutting the people in two."

"It means there were too many poor people along with the free ones."

"In some ways the people were free but in other ways they were heavily taxed."

What deficiencies in understanding are apparent?

3 A boy starts out very bravely to answer a question about the life of the early Pilgrims. Presently he is stumbling and hesitating. "Then they celebrated Thanksgiving. I guess it was an old custom. The Indians were friendly but I guess they were afraid of them any way. The picture shows a Pilgrim carrying a gun. And they well . . . that's about all I know." The recitation is meager, because the boy's knowledge is meager—probably more meager than he thought it was when he volunteered to 'put into words' what he thought he knew. Deficiency in learning is revealed by deficiency in expression.

4 Do you remember a situation in which you have tried to explain to a friend what someone else has told you or what you have just read in a book or magazine? How often do you become confused or "mixed up" in your narrative? You were confident that you knew what you were going to say, but the 'blanks' appeared as you put your knowledge to the test. In your case, as in the case of your pupils, good communication is a test of good learning.

### *Verbalism in Education*

Words can be substitutes for thinking as well as tools of thought and builders of understanding. All of us, teachers as well as pupils, are guilty of reading "words, words, words,"

without much probing for meaning. Even our educational literature is filled with approved clichés that we repeat dutifully as shibboleths of the fraternity. Most of these phrases, however, are rich with meaning and need only to be reminded in our minds to renew their superscriptions of value.

Most of us heartily agree that language is fundamental in learning and even the severest critics of the teaching of speech admit that language instruction should occupy a place of major importance in the school curriculum. But these same critics often question the methods we use for reaching a goal they approve. We are sometimes so concerned with the verbal response that we mistake it for learning. The pupil who *re-cites* the expected answer has not always reflected on its meaning. For the time being at least, the spoken recitation is not only an overt response, it is the total response. There is no covert mental behavior between the question stimulus and the verbalized answer. The satisfaction of memorization, supplemented by the satisfaction of approval, has been substituted for the satisfaction of understanding.

The premium put in the schoolroom upon attainment of technical facility, upon skill in producing external results often changes the advantages of language into a positive detriment. In manipulating symbols so as to recite well, to get and give correct answers, to follow prescribed formulae of analysis the pupil's attitude becomes mechanical rather than thoughtful, verbal memorizing is substituted for inquiry into the meaning of things.<sup>4</sup>

In order to be sure that the pupil is "constructing" ideas in his own mind as a result of the language stimulus—the words he reads and hears—we must recognize three important facts about words:

- 1 Words or word combinations, if they are functional tools of communication, must convey as nearly as possible the same meaning to the hearer (or reader) as the meaning that attaches

<sup>4</sup> John Dewey, *How We Think* (Boston: D. C. Heath and Company, 1910, revised edition, 1933), p. 178.

to them in the mind of the speaker (or writer) A word is a symbol It is not the object, the experience, the idea that it symbolizes Semantically, and psychologically, it is impossible for two individuals to bring to bear the same background of experience in interpreting and understanding word symbols Without identity of experience, there can be no identity of meaning It is essential, however, for good communication, that approximate understandings of meaning be established to facilitate mutual interchange of ideas These new understandings must flower out of the soil of previous experience The approach to the unknown is always through the known

If you should remark that you visited the exposition building at a fair, your friends would probably not say, "Please describe it to us" They are more likely to say, "So you have been to the fair! Can you tell us what the exposition building is like?" And that is exactly what you would do if you should describe the building in a way to give a clear and vivid picture of it You might say, for example, "It was a huge, boxlike building, painted blue, with square towers rising from the front like receding steps" Description depends heavily upon the use of comparison The imagination paints new mental pictures by using the pigments of familiar experience

The mind works with whatever materials it has accumulated up to the present moment These materials are memories of experiences, scenes, feelings, impressions Suppose the following sentence were used in telling you what a mango is like *A mango is the fruit of an East Indian tree related to the cashew* It would leave your imagination helpless because it does not call up any memories and so creates no clear picture You may see in your mind a vague image of a fruit-bearing tree, but it may be any kind of fruit or any kind of tree Suppose, however, that the person who is trying to describe a mango for you really tells you *what it is like*

"In the Orient I often ate a delicious fruit called the mango It is oval in shape, about the size of a two-year-old's shoe When a mango is ripe, its thin skin and succulent meat are exactly the same shade of orange-yellow as your

*lead pencil* Its flavor is a cross between a *peach* and a *banana* <sup>7</sup>

Immediately your idea becomes much more detailed and clear because you have been able to use the *known* in understanding the *unknown* <sup>8</sup>

2 Words and word combinations must be viewed *in context* in order to discover the specific meanings they are intended to convey

Words take on different meanings according to the way they are used If someone should ask you the meaning of the word *bank* you would not know whether to speak of a financial institution, of a river bank of the cushion of a billiard table, or of a sidewise tilt on a curve You would probably say, "Use it in a sentence" Then you could immediately give a fitting definition The associated words, or the *context*, will usually reveal which of several possible meanings is intended <sup>9</sup>

The context takes in more territory than the phrases immediately adjacent to the word in question It may require more than a sentence or paragraph to "set the stage" for a full understanding of meaning A story, for example, contains the sentence, "Mr Peters was an authoritarian of no mean type" One must understand the benevolent nature of Mr Peters as represented in the story, to perceive the pun in the sentence Furthermore, he must know *what kind* of authority Mr Peters exercised and how he exercised it in order to understand the meaning of *authoritarian* in the content of the story The mind deals with ideas in association Language is the indispensable invention that enables us to depict a particular pattern of association so that one idea illuminates another The context of language produces a context of meaning Words are only potential symbols until they are interpreted in relation to other symbols Take, for example a number of words used

<sup>7</sup> Roy Ivan Johnson Mabel A Bessey and Monica D Ryan *Working with Words and Ideas* (Boston Ginn and Company 1940) p 253

<sup>8</sup> *Ibid.*, p 33

in this paragraph Note how the meaning shifts with a shifting context The meaning which surrounds a word determines the meaning of the word itself

*Phrases immediately adjacent*

*He acted immediately*

*the word in question*

*a question-and answer program*

*the benevolent nature of Mr Peters*

*the immutable laws of nature*

*as represented in the story*

*He represented his constituents*

*What kind of authority Mr Peters exercised*

*Mr Peters exercised his dog*

*The mind deals with ideas*

*Deal the cards, if you don't mind*

*a number of words used*

*Please number the sentences*

*Note how the meaning shifts*

*The man who signed the note works on one of the night shifts*

3 Purpose in the use of language will affect the kind and quality of expression as well as the kind and quality of understanding A first consideration, therefore is to identify one's purpose in speaking or writing and equally important is the identification of purpose for the listener or reader When the objectives of communication are clear, matters of organization, selection, style and emphasis follow as natural adaptations For example, note how such questions as the following will influence *what you say*, as a teacher, and *how you say it*

What do these children need to know about this game we are about to play?

Why should I persuade Jimmie to read his story to the class?

What do I want to accomplish by giving this assignment? To



make the directions clear? To stimulate interest and enthusiasm?

What is my purpose in asking this question? To get a memorized answer or to see if the pupils understand the meaning and importance of certain facts?

In talking with June what do I want to do? Break through her unfriendly attitude? Find out more about her interests? Give her a chance to get things off her mind?

Why am I telling this story to the class? Because it is story time? To entertain them and perhaps induce a better feeling of rapport? Because I hope it will appeal to them as a good subject for dramatization? Because it illustrates some aspect of character or personality?

Why do I wish to discuss the problem of class organization? To give the pupils an opportunity to participate in planning? To give them specific directions about democratic methods?

You will find also that similar questions about purpose will make you a sharper listener

Why should I listen carefully to Mary's worries? She's always complaining about something!

What can I find out at the parents' meeting about the parents' attitude toward the school?

As I listen to John's recitation what is most important for me to notice? That he is overcoming his fear in speaking? That he has missed the meaning of the question? That he speaks fluently, clearly, and with interest? That he mispronounced two words in his talk?

As I sit in the auditorium and listen to a visiting speaker, what shall I listen for? Expression of opinions that are new and stimulating? Statements with which I agree? Evidences of consistency in his logic? Some information which I can use in my teaching? Some amusing anecdotes with which to spice my conversation?

### *Words Versus Meaning in Reading*

Many pupils struggle with textbooks in school which are beyond their level of understanding. The printed page is often

dotted with concepts and generalities which the pupils do not have adequate experience to grasp

Many of the ideas included in the course of study especially in fields like history and geography, are far removed from the experiences of students at the grade level where these ideas are presented. What sort of constructs for example, can most fifth grade children be expected to make from the following statement taken from a fifth grade textbook? "Iron ore is obtained from Red Mountain near Birmingham, Alabama. Try to imagine standing on this mountain in the evening watching the city brighten with the red glare from the huge furnaces in which ore taken from the very hill on which you stand is being made into steel." The pupils of one fifth grade class showed very little comprehension of the term 'huge' as applied to furnaces of the type here meant. Among the responses obtained from individual case studies were "A little higher than our furnace about as high as the doorway, large as New York." Other words and collocations in the statement such as 'iron ore', 'mountain', 'made into steel' are without supporting detail difficult to interpret from the experiences of most fifth grade pupils.

is simply another form of verbalization. But he can apply the three principles that have been discussed in the preceding pages.

1 He can help the pupil get an approximate understanding of words and word combinations by utilizing what the pupil knows as a basis for building up new concepts. Often this can be done quite incidentally by comment and question. Thus the teacher's function becomes explanatory, and the pupils' attitude becomes one of inquiry and genuine search for understanding. For example, the adjective "huge" in the quotation above need not remain vague and indefinite. Appropriate comparison with a familiar object will dispel the vagueness and give adequate comprehension. Note that the pupils in formulating their own concepts (or *mis* concepts), turned to something they knew for comparison: our furnace, the doorway, New York.

2 The teacher can emphasize the importance of getting "whole" meanings instead of "part" meanings. Pupils often form the habit of looking at words instead of looking at relationships of ideas in sentences and paragraphs. The meaning which the writer or speaker intends to convey is often discovered through context. In isolation the word (or words) may be baffling and uncertain. For example, a child may not be familiar with the expression "iron ore," used in the illustration previously cited. But if he "takes in" the entire context, he knows that iron ore is something that is taken from a mountain (in this case, at least), that it is placed in furnaces, and that it is made into steel—perhaps not an adequate understanding for technical purposes but satisfactory for certain levels of communication. The teacher can also construct new contexts that will help the pupils toward readier and fuller understanding. Many of the more experienced pupils can participate in this type of exercise. It usually proves to be stimulating, interesting and highly functional. (Isolated vocabulary drill is not encouraged.)

3 Finally, the teacher can help the pupil to determine what

he is reading for. He can set up guideposts that will help the pupil to be alert for certain types of information. He can make clear, in advance, the specific purpose (or purposes) of the assignment. He can present a problem, or a question which a careful reading of the assignment will enable the pupil to answer. All these devices look toward the establishing of an objective in the pupil's mind, an incentive to a search for meaning and for understanding instead of a mechanical perusal of words. Only through such purposeful reading can pupils be encouraged to probe for meaning and weaned from mouthing words. Note that in this type of teacher guidance oral communication becomes the key that unlocks the door of understanding.

### *The Nature of the Curriculum*

"The type of curriculum organization is, next probably to the ability and personality of the teacher, the most potent factor in determining how teaching and learning proceed." The author of this statement goes on to say

An able teacher of lively personality, possessed of creative insight into the learning process, will vitalize the most formal organizational structure for learning. A dull, unenthusiastic personality will cut the life out of methods which would ordinarily make for vivid, dynamic classroom situations. The general factors of personality and ability are susceptible to definite improvement.<sup>8</sup>

The same writer characterizes the curriculum that prevails in most schools today as an overloaded subject matter curriculum largely unrelated to life needs, badly organized with respect to the maturity levels of pupils and with very little correlation between subject areas. The point to bear in mind is

<sup>8</sup> William H. Burton, *Implications for Organizing of Instruction and Instructional Adjuncts*, Forty Ninth Yearbook of the National Society for the Study of Education, Part I, *Learning and Instruction*, pp. 224-225. Quoted by permission of the Society.

that, no matter what type of curriculum prevails in your school, the way you as a teacher, guide and supervise the experiences of the children conditions the kind and quality of learning that results

The modern theory of the curriculum begins with the child and his growth needs. It embraces all types of experience that can be utilized for desirable ends. "Experience," broadly interpreted, includes all classroom activities, all play activities, all reading, the acquisition of specific skills and knowledge, group planning and discussion, special interest projects, listening, studying, asking and answering questions, etc. Out-of-school experience is recognized also as an important part of the pupil's education and therefore a part of his total "life curriculum." In determining sequences of experience, psychological organization may be substituted for rigid, logical organization. Content from the various "subject fields" is utilized at the point of need, interest, and readiness. Pupils and teachers work together as a democratic group in planning, projecting, producing, and appraising. Whether you are working, however, under a "liberal" curriculum or a more traditional one, your responsibility as a teacher remains the same—to guide and stimulate pupil learning.

### *The Teacher's Role in Guiding Educative Experience*

To guide pupils successfully in their various learning experiences the teacher needs skill in speech. This skill must include more than the simple ability to use words in everyday conversation. It involves a sense of timing—the right word in the right situation. It involves an understanding of speech problems which pupils themselves are experiencing. It involves the manner and style of speech—tone quality, inflection, emphasis, clarity, pitch, interest, and voice projection. Related to the act of speech itself are the concomitant expressions of face, gesture, posture, indications of attitude, mood, feeling, the

total teacher personality The teacher guiding is the teacher speaking

That words evoke action is supported by Mr Guthrie in his discussion of 'Goal Behavior'



*Courtesy of Lubbock (Texas) Public Schools*

*This discussion group of third grade pupils is considering the effect on our flag should Alaska or Hawaii be admitted as a state. The teacher stands by as an observer to give information when called on during the discussion and to give suggestions and comments for improvement following the discussion.*

When children acquire speech their behavior changes radically. Not only do words become the most important acts for attaining satisfaction but desires and goal behavior may be aroused in them and maintained through words. They now know what they want we say. This means only that some word or phrase learned in connection with previous escape from distress is active in maintaining and directing their behavior.

When the school boy speaks he stimulates himself in ear and muscle just as he does when he plays a game or

writes on the board. The effectiveness of verbal symbols lies in their particular associations with the individual. When we address children in terms that have not in their own experience accumulated the meanings we have in mind, we are merely making noises so far as they are concerned.

When we assert that a child learns only what he does, this includes that quiet behavior that may be called *inner speech*. It is quite possible, then, to learn with comparatively inactive listening. But if listening is actually passive, all that is being learned is to disregard the noise made by the speaker.\*

Analyze the following classroom situations to discover opportunities for guidance on the part of the teacher. Discuss the questions under each situation. When is the teacher effective and when is he ineffective?

1 The teacher and class have decided to dramatize a story. What problems need to be discussed? What directions may be needed? Criticize the following statements by the teacher.

"Well, I think you picked the wrong story. We had better change to 'Olivia's Garden'."

"What do you want committees for? I'll assign the parts, and everybody can take care of his own costume."

"You'll all have to work hard to make up for the time we're losing on this play."

2 A problem has arisen about the use of books in the library. Pupils are asking questions like these: "Why can't we have more books in our room library?" "Why can't we have our English class in the library?" "Why can't we take books out for more than one night?" "Why won't Miss Stevens let us go back to the shelves and pick out our books?" What opportunities can you see for an effective learning experience here? What might the teacher suggest? Consider the following.

"How would you like Miss Stevens to help us make a study of our library? Perhaps we can find out more about how to use it."

\* E. R. Guthrie, "Conditioning: A Theory of Learning in Terms of Stimulus Response and Association," *Forty First Yearbook of the Society for the Study of Education, Part II: The Psychology of Learning*, pp. 53-54. Quoted by permission of the Society.

"Why couldn't we form a reading club? I am sure that if Miss Stevens knew the books were going to be used we could have a real library for our own room."

3 An assignment has been made that involves the reading of a certain chapter (or chapters) in a textbook or an article in a magazine. What are some of the things a teacher can do to 'direct' the pupils in their reading and prepare them for later discussions? Consider these suggestions. Which do you approve and which do you disapprove?

"In your reading you will find some interesting information about early settlements in Missouri. You live near a highway that follows the old Daniel Boone Trail. See if you can find the names of other pioneers who helped to blaze trails across the state. Also look for the reasons that caused settlers to migrate into Missouri."

"Do any of you have fathers or grandfathers who know the history of early days in Missouri? Perhaps the story of how this city was founded?"

"I understand that the University has a film we can rent, called 'The Westward Trail.' But the picture will mean more to us after we have found out all we can for ourselves about what our state owes to its early pioneers."

"There will be a written test tomorrow on the first ten pages of the chapter. Study it carefully. Some of you need a good grade on that test to bring up your average."

"Don't forget to look up the words you don't know. You may have some of them on your next spelling test."

"If you've lost your book, it's your own fault. You can stay in at recess and read mine."

"How many can tell me what the assignment is? Jack, I didn't see your hand." Silence! "How can you expect to hear if you don't listen?"

### *The Counseling Situation—How Speech Hinders or Helps*

In the teacher's busy life most of his guidance function is performed in directing group activities. However, there are numerous opportunities (and needs) for personal conversation



with pupils about their problems, their interests, their progress in school, their out-of-school activities, etc. In the more advanced grades, particularly in high school, personal counseling is looked upon as an indispensable part of the school program. How does the speech personality of the teacher influence the counseling situation?

- 1 In counseling a pupil it is more important to listen than it is to talk. Many teachers are not good listeners. They have developed the habit of telling a pupil what to do and considering the case a closed problem—settled by directive.
- 2 The teacher must be skillful in stimulating the pupil to talk, in breaking down his reserve, in establishing confidence. The teacher who says, 'Now tell me all about it. I'll know if you're holding anything back,' will get very little of the story. Often a mere repetition of a phrase which the pupil has used, if it is spoken quietly and sympathetically, will encourage the pupil to go on. He gains confidence in the presence of an interested and friendly listener.
- 3 One objective of counseling is to get the pupil to think clearly about himself and his own problem. As he verbalizes his mood, his complaint, or his confusion, the very logic that underlies the use of language begins to illuminate the lack of logic in his own behavior. Even his rationalizations begin to weaken when put to the test of words. Gradually he begins to "piece the plot together" and his confusion disappears.
- 4 The counselor leads the pupil to make his own decisions after exploring all the aspects of a situation. He helps the pupil to see possible courses of action and analyze probable results. The counseling conference becomes a genuine problem-solving situation. To aid in this process, without dictating it, is the mark of a skillful teacher.

Many counselors and teachers defeat their own ends by the way they handle a counseling conference. Some of the speech mannerisms or habits that hinder are the tendency to talk too much, an attitude of disapproval and annoyance shown by tone and facial expression, an eagerness to "give the answer" as

soon as the problem is stated, a moralizing approach, cutting the pupil off shortly with some comment like "That's beside the point," an inattentive or bored expression, turning the conference into a disciplinary session, initiating the conference with a remark such as, "Well, I've got to talk to you I hoped it could be avoided."

Some of the most helpful and productive contacts between pupil and teacher are quite incidental and consume only a few moments of time: a word of commendation after class, or in



*The proper approach to a counseling situation is important*

the hallway, indicating recognition of a thoughtful act or a good recitation; a word of concern about an absence and a question about the "missed" work, an expression of interest in a pupil's remark about an out-of-school project; short conversations with individual pupils during study time; a comment about a paper when it is returned. An important caution to keep in mind in making these contacts fruitful: Keep your approach positive; recognize achievement before you point out mistakes. "Good! You have all ten problems right," is better than "You forgot to write 'Arithmetic' at the top of your paper.

And I wish you'd watch the tails on your five's " And "There's some good action in this story I hope you'll try another one soon" will stimulate more interest and effort on the part of a pupil than "You'd better learn to spell before you hand me anything else " It will be worth your while to experiment with an emphasis on positive achievement as a motivation of effort. In doing so you may have to "break out" of the familiar pedagogical pattern that puts a premium on "criticism," "correction," and "discipline," and takes good behavior for granted

### *Exchange of Experience Promotes Intellectual Growth*

The interchange of ideas and experience enlarges our "capital" for thinking and becomes the basis for intellectual growth Differing opinions, judgments, interpretations, force a re-examination of premises and conclusions The very act of shaping our thought into expressible form is a refining process To describe a scene, the image must be clear in our own minds, to relate an experience effectively, the incidents must be assembled in logical sequence and relationship, to express an idea clearly, the idea must be brought into clear focus in our own minds "Thinking is never more precise than the language it uses " <sup>10</sup>

For exchange of ideas language is the natural medium And the tool readiest for use and most effective is *spoken* language <sup>11</sup> Therefore, it is the responsibility of every teacher to improve his own abilities in speech and to provide numerous opportunities for pupils to share experiences and ideas through discussion, role-playing, storytelling, or other guided speech activities

- 1 Direct time and attention should be given to group cooperation in planning

<sup>10</sup> George A. Miller, *Language and Communication* (New York: McGraw-Hill 1951) p. 235

<sup>11</sup> See the discussion of spoken and written language p. 29

- 2 Emphasis should be placed on the *understanding* of facts and ideas rather than on verbal recitations
- 3 Maximum opportunity for discussion should be permitted
- 4 The ability to speak effectively in all types of situations should be a constant objective
- 5 Listening ability should be emphasized, since "exchange of experience" involves giving and receiving
- 6 Attention should be focused constantly on the pupil's growth in communicational ability

In other words, if we accept the statement that exchange of experience is basic to intellectual growth, we must, as teachers provide every possible opportunity for such exchange. We must utilize interests and problems that provoke thoughtful and willing discussion. The utterance of a child's first words is a dramatic and exciting event to his parents. Educationally, his increased mastery of words, his growing command of language as a symptom of intellectual growth, is even more exciting than his first intelligible efforts at speech. Growing language ability is an index of growing power over ideas.

### *Social Competence and Communicational Ability*

At the risk of repetition, we must emphasize again that *community* and *communication* are inseparable terms. We develop *common purposes*, *common ideals*, *common values*, *common knowledges* by virtue of our ability to communicate. Communities are built on communication. Our hope for developing ultimately a world community rests upon improved communication between peoples who speak different languages whose cultures are diverse because they have been isolated (relatively speaking) from other nations, and who have maintained antagonisms and prejudices because of limited understanding of the rest of mankind.

Each of us, whether teacher or pupil, belongs to many social groups, or "communities"—our neighborhood, our school, our

class, our social "club," our family, our church, our special circle of friends. Note the individuals who are most effective in their group relationships. They are not necessarily the most talkative, but they are valued because of their special skill in handling ideas. They may have other attractive qualities too, but this one is uniformly present. We are constantly gauging others by the way they behave in social situations, and others are constantly judging us. Study the following comments. Do they "fit" individuals whom you know?

"John's a good conversationalist, he never bores you with his troubles."

"I always like to talk to Mary. She makes me feel that I am an interesting person."

"He talked for an hour about his trip through the desert. All I remember is that the desert was dry and so was he."

"Dave is a wool-gatherer. If you ask him a question, he never gets it the first time."

"Susan is a good listener. You never have to explain things twice to her."

"Earl is a smart boy, but he's so timid and shy he won't 'speak up', perhaps he has an inferiority complex."

"He said about a dozen words the whole evening, and ten of them were either 'yes' or 'no'."

"It's nice to talk to Emory. You can disagree with him without hurting his feelings."

"I can't discuss anything with him. He changes the subject too often."

"Mr. Smith is a man of strong opinions, but he can always see your side, too."

"He may know a lot, but he certainly doesn't know how to say it. He stumbles over his words and leaves half his sentences unfinished."

"The children would do almost anything for her. I think she wins them by the way she talks to them."

Jeffery is a good thinker. You can tell by the intelligent questions he asks.

Mrs. Smith is a good hostess. She stimulates conversation. She *doesn't monopolize it*.

'Art knows how to tell a good story and he always has one that is appropriate.

'When Matt's in the crowd I'm on pins and needles. I think he'll say something embarrassing before the evening is over.

While we are passing judgment on others, it is wise to pause to take stock of ourselves. This is a hard thing to do since we are so accustomed to taking ourselves for granted. If you are a teacher or a prospective teacher, you will profit greatly by making an inventory of your speech abilities and your speech needs. Self-improvement at the point of discovered need will greatly influence your competence in the classroom. Start a tentative inventory now. Enlarge it as you encounter new situations that call for specific communicational skills. Self-evaluation is essential to self-improvement.

1. Have you an adequate command of words?
2. Do you speak fluently, that is, without hesitation, embarrassment, and awkward pauses?
3. Do you speak clearly? Can you be easily understood?
4. In speaking to groups, do you project your voice so that all members can hear what you say?
5. Is your voice free from unpleasant qualities (that is, too much nasality, rasping tones, high pitch, excessive loudness)?
6. Does your speech profile show variety and range in pitch? Do you talk in peaks and valleys rather than in a dead level monotone?
7. Do you use inflections and emphasis properly to give color and meaning to your speech?
8. Is your speech free from gross errors in pronunciation and grammatical usage?

- 9 Do you show respect and consideration for others in your speech? That is, do you avoid offensive remarks? Are you sensitive to the social values involved in speech? Do you show good taste in conversation and discussion?
- 10 Do you show proper emotional restraint in your speaking?
- 11 Do you think about what you want to say before you start to speak?
- 12 Do you "stick to the point" in discussion (that is, no side-tracking, no wandering, no irrelevant diversions)?
- 13 Can you report your own personal experiences in a way that will interest and entertain your listeners?
- 14 Can you tell a story well?
- 15 Can you give directions or explain an assignment so that all essential points are understood?
- 16 Can you speak before a group without fear, a feeling of insecurity, or an attitude of apology?
- 17 Can you take your part in a discussion by
  - (a) making appropriate contributions and
  - (b) listening attentively to the interchange of ideas?
- 18 Are you a good conversationalist? Do people like to talk to you?
- 19 Are you a good oral reader? When you are reading aloud, do you project yourself into the ideas you are reading? Do you give them color and meaning?
- 20 Are you constantly aware of the importance of speech in your social and professional relationships, and are you making efforts to improve your abilities?

### *Speech Improvement as a Continuing Function*

From the point of view of the teacher, an increasing command of speech is imperative. To rest content with minimum proficiency is to be content with minimum effectiveness as a teacher. The teacher's job, as already pointed out, is one of interpersonal relations. He is constantly dealing with the ideas and attitudes of people—children and adults. Good communi-

cation is basic to good human relations and therefore basic to the teacher's professional success. It is more than a classroom skill, it is a social accomplishment.

Since speech plays so large a role in the learning process the teacher must be concerned also with the communicational skill of pupils, particularly with the speaking and listening activities that contribute directly to personal and social development. In a later section of this book attention will be given to *ways* in which speech experiences can be utilized in the classroom as *means to better learning*. How can the teacher help the pupil to improve his normal speaking ability? How can the teacher help the pupil to "discover himself" by providing experiences that will stimulate free expression? How can he make group situations genuinely dynamic situations in which intelligent interaction occurs? What are the basic techniques of effective discussion? What are the psychological advantages of role-playing? How can it be used in the classroom? What is the relation of oral reading to role-playing? How can other activities involving speech be used effectively as part of the pupils' total learning experience? These are typical questions that will be discussed.

In the chapters that follow, a highly personal point of view will be assumed. You will be asked, as a teacher or prospective teacher, to look at yourself as an individual, a responsible member of the community, a possible applicant for a position, a social participant in the various activities in which you will probably engage. And you will be asked to evaluate your own communicational effectiveness in connection with the various situations represented. This type of appraisal will call for some objective introspection.

### *Problems, Projects, and Other Activities*

Consider in class discussion the importance and the implications of the ideas presented in this chapter. Use the following questions as guides to discussion—not as a "question-and-answer" exercise.



## QUESTIONS TO THINK ABOUT AND TO DISCUSS

- 1 "Language is essentially an organic function" What do you understand this statement to mean?
- 2 What are some of the significant differences between speech and written language?
- 3 Do you believe that language is an aid to thinking? How?
- 4 In what way is the act of expression also an act of learning?
- 5 Can you justify the insistent emphasis on language at all levels of growth?
- 6 What practices in school may result in excessive "verbalism"?
- 7 Why do people differ in their interpretation and understanding of word symbols?
- 8 How does context affect the meanings of words? What do you understand by context?
- 9 How does one's purpose affect his speaking? Not only what he says but how he says it?
- 10 What is your concept of the curriculum? What do you consider the teacher's chief responsibility in connection with the curriculum?
- 11 What implications for method do you see in the statement, "Exchange of ideas is basic to intellectual growth"?
- 12 Would a careful inventory of your own speech abilities and habits help you? How should it be used to insure self-improvement?

*Suggested References for Additional Reading*

To broaden your understanding of the importance of language in the educative process, select one or more of the following references and report to the class any significant points of view that you discover.

- Backus, Olive T, *Speech in Education* New York Longmans, 1943
- Chase, Stuart, *The Tyranny of Words* New York Harcourt, Brace, 1939
- Keyes, Kenneth S, *How to Develop Your Thinking Ability* New York McGraw, 1950
- Kilduff, Edward J, *Knowing and Using Words* New York Appleton-Century Crofts, 1948
- Lee, Irving J, *Language Habits in Human Affairs* New York Harper, 1941
- Miller, George A, *Language and Communication* New York McGraw, 1951

## *Speech in Communication*

A GROUP of university freshmen were asked to write short papers telling about their attitudes toward types of communication. Many of these papers were very revealing, especially to the teacher interested in his students as people. For example, one student wrote

As far as speech is concerned, I have never done a great deal, and the little I have done has been very inferior. I remember even as far back as grade school, the first thing a teacher would say when I got up to talk in front of a class was, "Jackie, you'll have to talk louder, we can't hear you." Once about fourth grade, a teacher made it especially embarrassing for me. She told me I talked loud enough on the playground and she didn't know why I couldn't talk louder in class, and that it was neither cute nor feminine to talk softly. All this was said in front of about thirty children and left quite an impression. This, and the fact I don't think what I have to say is important enough to waste someone's time, makes me very reluctant to speak in front of a class.

Certainly the teachers in this student's past were insensitive to the feelings of youngsters, but they did recognize a speech need. You may have had similar experiences in grade or high school, and this student's attitude toward speaking to groups of people may represent a point of view, in one respect or another, that you possess.

You are preparing to be the best possible teacher as you function in the classroom in the community, and with your fellow teachers. You will achieve this effectiveness largely through oral communication, which means both transmitting and receiving ideas. Interpersonal relations are the basis of your effectiveness. You will not be a Robinson Crusoe on a desert island dependent on no one but yourself, with freedom to do as you like, without social relations of any kind. Yours will be a life intimately bound up with children in the classroom, parents, school administrators, and fellow teachers. You will be in constant communication with one or more of them during most of your waking hours, and your success as a teacher will depend largely on the effectiveness of these relationships.

More specifically, your communication will be ninety per cent or more oral.<sup>1</sup> You will probably speak or listen to nine words for every one written or read. Thus your success as a teacher will be determined, in great measure, by how well you speak and listen. After extensive research, one student came to the conclusion that of all factors studied improvement in teaching is most closely linked with improvement in speech.<sup>2</sup> Another observed that the teacher is effective in so far as he is able to command and hold favorable attention, arouse wants, and satisfy those wants.<sup>3</sup> This, too, is achieved largely through speech—voice, enunciation, pronunciation, word choice, mannerisms, inflections, attitudes, and all of the other factors involved in the speech act. Another study, conducted by one of the authors of this book, concluded in part that the manner

<sup>1</sup> Educational Policies Commission *The Purposes of Education in a Democracy* (Washington D. C. National Education Association 1938) p. 54.

<sup>2</sup> Alan W. Huckleberry "The Relationship Between Change in Speech Proficiency and Change in Student Teaching Proficiency" unpublished doctoral dissertation done in the School of Education Indiana University Bloomington Indiana 1948.

<sup>3</sup> William Brinkerhoff McCoard "Speech Factors as Related to Teaching Efficiency" unpublished doctoral dissertation done at the University of Southern California Los Angeles California.

in which the teacher speaks is the most important aspect of his teaching success<sup>4</sup>

We might go on adding evidence to establish the need for achieving competence in speech, but you are already well aware of the importance of good speech to the teacher. You are now asking "How can I improve my personal effectiveness, especially in speech?"

The answer is at once simple and complex, simple because one may reply, "Just speak well", complex, because many factors are involved. Someone has said, "Every time you open your mouth to utter a word you reveal your personality." What kind of personality? Emerson once commented that what you do may shout so loudly that we cannot hear what you say. These statements emphasize the point that speech is the total behavior of the individual. When we speak, we speak "all in-a-piece." Speech is not merely uttered by the so called "speech mechanism", neither do we listen only with our ears. Have you ever observed a child excitedly relating an experience, or a person straining every muscle in his body as he listened to a faint sound in the distance?

### *The Problem of Clear Communication*

Students are often surprised to discover that a clear-cut explanation made by them and listened to carefully by someone else is misunderstood. It is traditional in many law classes to stage some dramatic event and then to ask students to describe what took place. For example, in a dramatized "murder" scene, the emotions ran so high that the class could not reach agreement on either the type of weapon used or the description of the "murderer," even though he had been in the room for several minutes.

<sup>4</sup>Seth A. Fessenden "The Relation Between Speech Proficiency and Success in Teaching" unpublished doctoral dissertation done at New York University

Even in the calmer moments of our experience the mind does not "give back" accurately what it has presumably "taken in." Observe the difficulty we have in remembering and repeating directions. How many times are our statements to friends unconsciously distorted in repetition? Try the following experiments in class to illustrate the difficulty of "taking in" and "giving back" accurately ideas that are expressed:

- 1 Report briefly an experience you have had recently—a fishing excursion, an accident, an unexpected piece of good luck. Ask a member of the class to volunteer to *repeat* the essential details of your report. What inaccuracies do you detect in the "play-back" of your experience? What "breakdowns" in communication have occurred?
- 2 Select some object, tool, mechanism, piece of furniture, a costume, a doorway, a picture, or a scene with which you are familiar. Describe it as accurately as you can so that any person who is *not* familiar with your subject will be able to understand (or "see") what you are talking about. Following are *some good topics*. Select one that is unfamiliar to at least *some* of the members of the class.
  - An old-fashioned churn
  - A water wheel
  - A printer's stick
  - A "halftone" engraving
  - The score of "deuce" in tennis
- 3 Try your skill in giving directions so that they will be understood and repeated correctly by other members of your group. Again be sure to select something with which not all members of the group are familiar. After you have made your report, ask a volunteer to give the *same directions (or explanations)* as he understands them. Following are some suggested topics.
  - How to handle a fly rod
  - How to throw a curve ball
  - How to keep a bridge score
  - How to use a mechanical dishwasher
  - How to tune a violin

This inability on the part of most of us to report accurately is not infrequently the cause of breakdowns in human relations. Gracie Allen of Burns and Allen constantly twists meanings for comedy effects. Many of our dramas capitalize upon this human tendency. Even Shakespeare uses high drama to point up the conflicts that grow out of basic differences in the interpretations of meaning. Recall, for example, the Portia Shylock controversy. Arguments are often centered around "facts," or what the participants assert to be facts. And why do these differences in opinion and interpretation occur? Largely because we must deal with symbols and the same symbol, as we shall frequently emphasize, has different meanings for different persons.

Once it has been pointed out to us, we seldom deny the fact that words vary in meaning and carry different emotional connotations. Further, we are willing to grant that the symbol and the thing it represents are not the same. We can eat the thing *cake*, but we certainly cannot eat the word *cake*. Children are playing with this concept when they say, "I can put you through a keyhole." To prove their statement they write the word *you* on a small piece of paper and push it through the keyhole. It is unfortunate that as adults, we do not always outgrow this limited interpretation of words. We are likely to think of *education* as something we possess—or do not possess—something as tangible as the parchment of a diploma, we tend to consider grades as evidence of successful learning, and what is money? What does it "stand for" in our thinking?

We need to recognize at least two other basic conditions in regard to our language: (a) that, regardless of how much we say, we can never express completely any idea or recount fully any experience, and (b) that our selection of the words to use in expressing an idea has a considerable bearing upon the reaction produced. Even the speaker tends to build, or modify, his own attitudes by the words he uses and the way he uses

them. A person who consistently speaks kindly to a child is not only *expressing* an attitude, he is strengthening and *re-enforcing* the attitude. These factors, of course, constitute only a hint of the major considerations of general semantics. As defined by the International Society for General Semantics, this area of knowledge and inquiry is "The study and improvement of human evaluative processes with special emphasis on their relation to signs and symbols including language."

Quoting further from the bulletin of General Information Number Four of this Society, which is founded on the work of the late Alfred Korzybski, we are able to see more clearly the differentiation between words and meanings—a differentiation that we, as would-be communicators, too often neglect

For many years the term *semantics* has been used to name, among other things, a branch of language study which held that greater understanding could be reached through more precise use of words.

*General Semantics* introduces a quite different basic idea that no way of using words is precise enough to prevent many serious errors, disagreements and frustrations.

Many human difficulties are, in fact, often caused by too much blind trust in our ability to classify anything with a precisely "right" word. The ways human beings evaluate must also be studied.

Therefore, when we suggest that the language you use is only a *map of the territory* that you wish to describe or talk about, we are asking you to evaluate what you say and what others say from more than a linguistic point of view. A map is a type of picture. The more ground the map covers the less detailed it can be. The blueprint of a building is generally much more specific than the map of a city, state, or nation. Generalized statements cover a great deal of ground but they provide little that is specific. The specific elements we tend to provide as part of our own interpretation in response to the words used. But regardless of how specific and detailed we may try

be left to the listener to fill in from his own experience. The wise speaker is the person who knows how much he needs to say in order to encourage the listener to draw proper conclusions. Teaching is largely the use of language in a way to stimulate the student to do his best to supply from his own experiences the materials needed for learning and understanding.

Most of us have had the experience of discovering that we could develop an idea more thoroughly by talking or writing about it than we could merely by thinking about it. This process of trying to make a point clear through appropriate expression seems to imply an inseparable relationship between thought and organizational language structure. In the process of talking or writing we react as readily to the act of expression as to the experiences that gave rise to our ideas. Communication is the completion of the act of thought. Sometimes, too, we confuse our reactions to actual experience with our reactions to "feelings" resulting from those experiences. If, for example, we are called upon to appear before an audience of our fellow students, we may dread the event. We may call it "stage fright." By tracing back through our previous similar experiences, we may remember that we appeared before a similar type of audience and made an unfavorable impression, we experienced a failure and we were emotionally affected by the consciousness of failure. This new audience situation may seem to present the same problems. But it isn't the audience we "fear", it is the recurrence of the feeling of failure. We tend to react very strongly to our former reactions. A sincere effort to express our thoughts and feelings in words may help us to discriminate between cause and symptom, between valid and invalid conclusions.

You may find yourself faced with many of these so called "semantic problems," all based on difficulties that arise because our speech is so much a part of us. Consider carefully your attitudes and emotions that are language based. Analyze and evaluate your reactions to them. Do not mistake your famili-



arity with the symbol for understanding of meaning Has your experience colored the word emotionally for you? Consider the following common terms Compare the reactions of different members of your group

Fear	Public welfare
Stage-fright	Honesty
Brotherhood	One world
Freedom	Citizenship
Human rights	Living wage
Individualism	Personal liberty
Courage	Democracy
College education	Scholarship

Remember that most ideas have many "sides" and that seldom do we see them all In fact many persons use words, like those in the above list, with the intention of highlighting one "side" of an idea and ignoring any implications not favorable to their interpretation Certainly we want to examine our thinking in an effort to avoid the traps that are so easily set by careless or propagandized approaches Your speech is you, not only your personality but also your thinking, your emotions, and your means of living intelligently in your society It is your major medium for interpersonal communication

### *Importance of Speech in Maintaining Good Personal Relations*

At the risk of belaboring the point, let us consider further the importance of speech in establishing and maintaining good personal relations The teacher's manner of speaking is probably the most important part of his total personality It alienates or it attracts, it invites friendly response or it generates negative attitudes "Manner of speaking" is a broad phrase Let us see what it includes Good or pleasant speech requires not only a clear adequate voice but also speech that is easily understood, speech that is accurate in the production of the individual sounds in the selection and pronunciation

of words, and in the use of a standard dialect. It includes also the expression of attitudes, overtones of feeling, tone quality, bodily action. Can you suggest other elements of speech that contribute to good "speaking manner"?

You should bear in mind that if you are liked by your pupils you will be emulated by them. Further, you should remember that the community in which you work will look upon you as a cultured and educated person. Speech either lacking in attractiveness or exhibiting provincial dialects will be noted and added up as part of your total reputation. You should also recognize that in your profession it is necessary for you to mingle frequently with other teachers and that your professional growth may be hampered or enhanced by your speech competency.

Nor is the teaching profession the only place where good speech is an asset. For example, in a survey of occupational needs reported by Fossum, in which data were received from 5120 employers in 47 different occupations, mental ability, logical thinking, and the ability to follow directions were the only characteristics listed as of greater importance than pleasant speech.<sup>5</sup> In 1950 Professor Howard Runion of the College of the Pacific conducted a similar type of study throughout the city of Stockton and reached the same conclusion. "Speech proficiency is a necessary asset in all occupations, it is essential in those dealing directly with people." It is doubtful that there exists a single occupation, certainly not a profession, in which speech competency is not a valued asset. In teaching it is paramount.

When an individual expresses an idea orally, there is included in that expression much more than is contained in the mere meaning of the words: the speaker's attitude toward the idea, his attitude toward the source of the idea, his attitude toward his hearers, and his attitude toward the manner in which he expects his hearers to react to the idea. As we speak,

<sup>5</sup>Ernest C. Fossum, *Speech and Occupational Needs*, *Quarterly Journal of Speech*, Vol. XXIX, No. 4 (December 1953), p. 491.

whether it be in casual conversation or in formal address, we are constantly shifting our manner of speaking to conform with attitudes and reactions. In examining our own speech, therefore, we must be aware of more than meaning, more than *mechanical effectiveness*. What picture of ourselves are we conveying as we talk? What attitudes are we revealing? What emotional biases are "showing through"?

### *Improving Your Effectiveness Through Better Bodily Action*

Speech is, of course, far more than a matter of using your voice correctly, it also involves appropriate use of the body. As was pointed out previously, you speak "all-in-a-piece." Not all of your body will be used equally in speech any more than it will all be used equally as you play tennis or engage in any other activity. Nevertheless, if you play tennis well, your entire body must be alert and poised for action, even if it is not in action, at all times. If you play the violin well, you do it with all your heart and soul and mind—and a considerable amount of bodily activity. So it is with speech—you must devote every part of you to its effective achievement. When you cheer and yell, "Hold that line," at a football game you will "lean into" the opponents as though you were on the field. Your tendency to inhibit your bodily action, or the mere failure to use it, will tend to reduce your effectiveness in communication. You are not likely to engender enthusiastic response from your pupils in the schoolroom if you speak to them with a "dead pan" or maintain a posture as stiff as that of a wooden cigar store Indian.

As an experiment, closet yourself in a room with a large mirror. Without looking at yourself imagine yourself relating to a friend some particularly vivid experience, such as catching that big, beautiful rainbow trout or describing that "gorgeous" new formal you just saw in the store window. Practice it a time or two, then do it as you watch yourself in the mirror. Now repeat the experiment making every effort to minimize

your bodily action. How much less effectively did you seem to be speaking?

Often students say, "But I cannot use bodily action when I speak," and in saying it, they will shake their heads, shrug their shoulders, lift their eyebrows, and gesticulate with their hands. It is not that they are unable to use bodily action; it is much more likely that, in a formal speaking situation, they inhibit it for one or more of various reasons.

As an exercise in improving your use of bodily action, tell the class about how an art teacher might instruct beginners in drawing, how a music teacher leads singing or teaches piano, how a playground teacher shows children a new game, or how a science teacher shows the operation of a simple machine. You might also try reading an exciting story, a beautiful piece of poetry, or an especially dramatic short play. Each time you practice for this assignment, make an effort to use more bodily action. You will soon discover how much more "alive" the telling becomes. Even your voice tends to become more dynamic.

You will need to keep in mind Hamlet's advice to the players, "Suit the action to the word, and the word to the action." You cannot say one thing with your body and another with your voice and your words. As a matter of fact, the longer and harder you work on it, the more you will integrate and coordinate your words and actions. The more you bring voice and body into unity of purpose and behavior, the greater will be your personal effectiveness.

Effective use of bodily action requires as a basis a virile, healthy, dynamic body. The anemic, tired, weary individual labors under a basic handicap that is most difficult to overcome. Basically you may need more meat, potatoes, and vitamins. Assuming now that you have a good body in a healthy condition, what are some principles underlying its effective use in communication?

First, you must get into an alert, wide-awake speaking position; you must use a vigorous and lively manner suitable to the occasion. To be sure, you would hardly use the same

manner in beginning to teach the children a new game on the playground that you would use in making an announcement to a PTA meeting. In either case, however, your action would be such as to reveal a lively interest and enthusiasm in what you were about to say. If you are to stand when you speak, "stand easily tall." Don't strike a ramrod-like military pose with heels clicked smartly together and hands extended stiffly down at your sides. Give the appearance of being at ease, stand with your feet in a comfortable position, and (ordinarily) let your hands fall naturally into a relaxed position at your sides. In your effort to appear at ease, avoid the tendency to be slouchy. The "empty sock" pose gives your audience an unfavorable impression—even before you say a word.

If you are participating in a discussion while seated before your audience, again strive for alertness without stiffness, comfort and ease without slovenliness. In this situation you will be reacting to other members of your panel discussion group, as well as being aware of an audience. Failure to listen carefully and to reveal your attention by your bodily attitude has a disintegrating effect on both audience and panel members.

In general, your objective will be to use your body in a natural way. This should, however, be distinguished from your *habitual* way, because you may have developed some faulty and distracting bodily habits. You may, for example, habitually place your hands in your pockets, lean on a table, play with a ring or pencil, rock back and forth or sway from side to side. This aspect of bodily action is generally referred to as "gesture." Its meaning is not limited to the use of the hands, as it is sometimes mistakenly interpreted. Just as "posture" refers to bodily *position*, "gesture" signifies bodily *action*. Both can and do contribute to effective communication when they are properly used.

### *Improving Your Effectiveness Through Use of Words*

Although voice and bodily action are important in the speech process, they would be rather ineffective "carriers of meaning"

without the use of words, the conventional symbols that constitute language. In dealing with the use of words we must be concerned not only with increasing our "stockpile" of available words for speaking and writing but also with certain semantic problems of meaning.

The more specific and concrete a word is the more accurately it conveys meaning. For example, if you have a St. Bernard named *Woof*, his name conveys a much more exact meaning to you than the word *dog*. A veritable motion picture of dogs from toy Pomeranians to your neighbor's Great Dane may pass before your eyes when you hear "*dog*," but "*Woof*" signifies the one and only dog as far as you are concerned. But to one who is not acquainted with your "one and only dog," "*Woof*," is just the name of a dog—any kind of dog—or the audible symbol that suggests a dog's bark.

If words are to improve your effectiveness they must first be exact. The word must be suited to the meaning. And they must be within the range of experience and understanding of the person to whom you are speaking. Many words that are quite understandable to your college professor are far beyond the grasp of your elementary school pupils. Words tossed off lightly by the high school boy, who is an aviation enthusiast, may be wholly unintelligible to you as his teacher. If then, we are to share ideas effectively, we must have a common denominator of words based on common denominators of experience.

To increase your mastery of words you "pay attention" to words as you hear them used or as you encounter them in your reading. Word mastery is more than knowing a word, it is knowing how to use it with exact and precise meaning. For this purpose, a dictionary is an indispensable part of your equipment. Some dictionaries are especially good because definitions are given in clear, understandable, meaningful language. When you hear or read a word that is new to you, do not uncuriously pass it by. If you are word-conscious, you will be word-curious. Make a mental note of a new word (or even a written note) and look it up at an appropriate time. Note illus-

trations of its use, try it out on your tongue, say it aloud in a sentence, get the "feel" of it

Another useful volume is a book of synonyms, like Crabbe's in which you can find the fine distinctions between the meanings of similar words. For example, can you readily draw a distinction between such simple words as *happy* and *merry*, *anger* and *rage*? Think of other similar words whose meanings may not be exactly clear to you. For each situation there is an *inevitable* word, an exact word, but most of us are content to use the *approximate* word.

A third book, most useful in developing a discriminating choice of words, is Roget's *Thesaurus*. If you do not already have one, you will do yourself a favor by purchasing a copy. In it you will find families of words with similar meanings grouped together. In almost every instance you will find that *inevitable* word, the word best suited to your meaning, instead of the *approximate* one you were tempted to use. This kind of word-awareness, developed into a habit, will help you immeasurably in improving your effectiveness in speaking and writing.

### *Improving Your Effectiveness Through Developing Responsibility Toward Ideas*

It is possible to place too much emphasis, proportionately, on the techniques of communication and not enough on the content of communication. You have known persons, sometimes very facile in the use of words, who can talk interminably without saying anything. Or, if ideas are discernible, they are still foggy, out of focus, or fragmentary. Faulty knowledge, though skillfully presented, is a perversion of the purpose of communication. It reflects a kind of irresponsibility that is characteristic of careless thinkers. Our own intellectual progress rests upon respect for ideas.

To cultivate this "respect for ideas" you exercise the same kind of awareness toward experience that was recommended in connection with the study of words. Your "stockpile" of ideas

rises out of your cumulative daily experience. Every contact with others, every book or newspaper you read, every radio program you hear, every movie you see, every learning experience in school contributes to this growing store of ideas. Much of your experience (and therefore many of your ideas) you accumulate naturally in the ordinary course of events. But you can guide the process by deliberately planning the kinds of experiences that will broaden your understandings, prepare you for your future occupation, enlarge your circle of acquaintances, increase your participation in social and community activities. From such extension of experience you extract substance and meaning. As a teacher in training, or a practicing teacher, you should seek to enrich your background through selective participation in community activities. Attend theatre productions, lectures, recitals—not as a martyr to culture but as an avid seeker after insights, appreciations, intelligent understanding, recreational enjoyment. Read enough from varied sources, to keep your contacts with the on moving world. This growing backlog of experience will give ‘body’ to your communication. You will speak interestingly because you have interesting things to speak about. You will speak intelligently because you have been intelligent in your observations and critical in your evaluations. With this kind of capital for communication you can increase enormously your personal and social effectiveness.

### *Improving Your Effectiveness by Improving You*

Tennyson makes Ulysses say, “I am a part of all I have seen.” Without indulging in any subtle psychological analysis of this intriguing line, let us reverse the statement. “All that I have seen is a part of me.” You are the product of your experience—but not necessarily a static product. Growth is still a potential for you. If experience has produced certain attitudes and mannerisms, new experiences can modify them. Self-improvement is a continuous function of intelligent living.



Quintilian, the old Roman speech teacher, said, "The orator (or in our language, the speaker) is the good man speaking well." Another great speech teacher of our own time, Lew Sarett, says, "All other things being equal, the speaker's effectiveness is in proportion to his intrinsic worth." Are you worth listening to? Do you have worth-while things to say? Are the things you have to say "honest and of good report"? Can others depend on what you say? Do the attitudes and mannerisms which you have developed strengthen your personality?

Much of your college education is directed at making you worth listening to, giving you a basis for a growing personality, and establishing high moral, ethical, and intellectual standards. Your speech, as a tool, is neither *moral* nor *immoral*, but *amoral*. Both shyster and statesman use speech to achieve their ends, effectiveness in communicating, or in persuading others, has long been the goal of saint and sinner alike. As a teacher, you accept the same goal—but what you actually communicate is yourself. Take time out periodically for a little self-analysis. If the speaker is the good man speaking well, perhaps we can say that the teacher is the good man (or the good woman) whose personal qualities are emulated by his (or her) pupils.

### *Improving Your Effectiveness Through Continuous Evaluation*

Most of us tend to be very subjective in evaluating our own behavior. When we "hear ourselves" present ideas to others we are frequently amazed that our listeners do not understand what we are saying. It is important, therefore, that we learn to "hear ourselves as others hear us." To acquire a more objective basis for judging our own speech we need continuous practice. We need to keep in mind specific standards, or *criteria*, by which to make our judgments. At the end of this chapter, under the heading of "Problems, Projects, and Other Activities,"

you will find suggested criteria which you can use either in self-evaluation or in the evaluation of others

Strongly recommended, as a valuable classroom experience, is the practice of cooperative group criticism. Through evaluating one another we learn to be more dependable in our judgments of ourselves. The primary emphasis in this type of exercise should be on improvement—not on “fault-finding” for its own sake. The identification of weakness is the first step toward strength. Discriminating judgment requires discriminating observation and listening. The meaningless comments, “I thought he was pretty good,” or “He just didn’t get his ideas across to me,” and others like them do not reveal much insight on the part of the observer. Neither are they very helpful to the speaker.

Let us consider for a moment some of the characteristics of good listening for the purpose of critical evaluation. If you were to confine your listening to an effort to identify certain aspects of voice or articulation, you would find your task much easier than if your listening were to encompass the total communication effectiveness including not only voice, articulation and bodily action but also language, style, thinking and completeness. Of course the mechanics of good speaking must not be neglected, any more than we would neglect the mechanics of good writing. Accuracy in vocal and physical presentation is the minimum essential. In many respects this minimum is an expression of regard for the listener. Carelessness in voice articulation, or mannerisms suggests the speaker’s lack of sensitivity to the good opinion of his hearers. But, to be of greatest help to your classmates, in an evaluative exercise, your listening must be more than “surface” listening. It must probe into content. It must grasp the organization of the speaker’s ideas. To develop one’s capacity as a listener, therefore, is a real challenge.

Listening can be thought of as having several levels or degrees of effectiveness. Obviously, the basic need is that of isola-

tion and identification of sounds and words. At a higher listening level you identify ideas and are able to "give back" a report of what you hear. This doesn't mean that the good listener must have an unlimited memory, but it does mean that he must be able to follow the thought of the speaker and to reproduce, with reasonable fidelity, what has been said. One of the major causes of gossip is probably the inability of some people to listen carefully and to report accurately. Unconscious distortion is just as harmful as willful misrepresentation.

Of course if you are to evaluate fully the performance of a colleague, you cannot stop on the level of *knowing what he has said*. You need to *examine* the ideas and facts presented, to draw inferences, to see implications, to relate the ideas to your own experiences, to supply (in your mind) appropriate illustrations and applications, to consider the outline or organization of the presentation. Only by this kind of *active* listening will you be able to evaluate fully a speaker's effectiveness.

Dr. Walter Stromer of Cornell College has summarized the characteristics of listening as follows:

- I. Good listening implies a basic attitude of respect for others
  - A. The good listener does not ordinarily interrupt others while they are speaking.\*
  - B. The good listener shows by his questions and comments that he is actually following what others are saying.
  - C. The good listener does not change the subject abruptly before others have finished talking out an idea.
  - D. The good listener makes it a point to listen to some people *with whom he feels sure he will disagree*. When he is listening to such a person, he makes a special effort to delay his reactions and to judge objectively what is being said.
  - E. The good listener does not monopolize the conversation because he wants to allow time to listen to the ideas of others.
- II. Good listening is active, not passive
  - A. The good listener makes mental associations as he listens. He

\* Note that these criteria for good listening include the conversational situation as well as the speaker-audience situation.

relates what he hears to his past experience and his store of information. This may mean relating what he hears to what he has seen, heard, or felt.

- B In making mental associations the good listener will do some mental checking up on what he is listening to. When he gets a report on a fact or incident, he checks this against any other reports he may have got about the same fact or incident and against his own previous knowledge or facts related to this report.
- C The good listener tries to anticipate what is coming. In many cases the good listener can guess the punch line of a joke before it is given. He may guess from the first part of a sentence what the last part will be about. He may guess from the first few minutes of a speech just what will be the general trend of the whole speech.
- D The good listener makes use of contextual clues to get the meaning of words with which he is not familiar.
- E The good listener evaluates what he hears. Since he cannot remember all of what he hears, he must evaluate as he goes along to decide which ideas are worth remembering and which ones he can safely forget. For example, in a newscast he cannot possibly remember all of the details, so he selects the most important ones or he summarizes a number of details into a few ideas that he can remember.

There is also at least one other factor that needs to be taken into account if your evaluation of a speaking situation is to be worth while. You need to go beyond the words themselves in the effort to judge the *purpose* behind the approach being made by the speaker. To understand how you are being affected by a speech, you should be conscious of how speakers achieve their purposes: the methods they use, their sureness of goal. In the light of these factors, your own reactions can be more intelligent. When you can discern clearly the *speaker's purpose* and method, you protect yourself against gullibility. Propaganda is successful only when the listener fails to evaluate it for what it is.

The process of evaluation may even be more important to

you than to the person whom you are evaluating. Your first step in your own improvement is to be able to recognize those factors that contribute to effectiveness or to the lack of it. As you identify them in others you learn how to identify them in yourself. As you observe others speak, ask yourself: Do I have the characteristics that contribute to this person's effectiveness? Do I have the traits that detract from his effectiveness? When you are able to identify strengths and weaknesses in others and in yourself, you are in position to make objective judgments. This kind of critical evaluation must be a continuous process. It is essential to intelligent self-improvement.

### *Problems, Projects, and Other Activities*

1 Plan a speech on a selected topic of interest. Divide your class into groups of six and have each member of each group evaluate the other members of his group.

For your convenience in systematically evaluating other speakers the following form is suggested.

Speaker _____	Subject _____																				
Apparent objective _____																					
Rate on the basis of the following: I Inferior, F Fair, G Good, E Excellent and S Superior. Check the appropriate space for each item.																					
	I   F   G   E   S																				
Bodily Action	Assets, liabilities and suggestions for improvement																				
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2 Manner of speaking and attitude toward speech situations are very closely related. Following are thirty-five questions taken from

# SPEECH IN COMMUNICATION

75

*The Speech Inventory*,\* which is designed to enable the student to separate certain of his speech assets from his speech liabilities by means of self-observation. If these are answered conscientiously, they should help to provide you with an index to your personality as it is expressed in your speech. After each question are four numbers. Encircle one number after each question. If your answer is Yes, encircle 1, if Usually, 2, if Seldom, 3, if No, 4.

- (1) Are you able to imitate quite accurately the speech of others? 1 2 3 4
- (2) Is it easy for you to be pleasant to a person whom you dislike? 1 2 3 4
- (3) Do you prefer to present reports verbally instead of putting them in writing? 1 2 3 4
- (4) Would you rather direct the work of others than have yours directed? 1 2 3 4
- (5) Do you consider yourself a good judge of voice quality? 1 2 3 4
- (6) Do you think you would make a good school cheer-leader? 1 2 3 4
- (7) Can you give commands that sound like commands? 1 2 3 4
- (8) Do you take the responsibility for introducing people at social gatherings? 1 2 3 4
- (9) In social conversation are you as good a listener as a talker? 1 2 3 4
- (10) Are you able to smooth out tangles and disagreements between people? 1 2 3 4
- (11) Do you organize clubs, teams or activities on your own initiative? 1 2 3 4
- (12) Do you enjoy attending teas? 1 2 3 4
- (13) Are you able to talk intelligently, on a large number of subjects? 1 2 3 4
- (14) Do you feel satisfied with most of the speeches you have made? 1 2 3 4
- (15) Do you use jokes effectively when speaking before an audience? 1 2 3 4
- (16) Do you approach an impromptu speech situation with confidence? 1 2 3 4
- (17) Do you prefer to talk directly with persons rather than phone them? 1 2 3 4

\*Originally distributed by the Psychological Corporation New York

- |   |   |   |   |   |
|---|---|---|---|---|
| (18) Do you find it easy to speak out in a group meeting?                     | 1 | 2 | 3 | 4 |
| (19) Can you speak as well standing as you can sitting down?                  | 1 | 2 | 3 | 4 |
| (20) Would you rather be an artist than a political organizer?                | 1 | 2 | 3 | 4 |
| (21) As you speak are you careful to look directly at your hearers?           | 1 | 2 | 3 | 4 |
| (22) Are you careful to make your speech grammatically correct?               | 1 | 2 | 3 | 4 |
| (23) Do you prefer to work with others than to work alone?                    | 1 | 2 | 3 | 4 |
| (24) At social gatherings do you take the lead to liven up a dull party?      | 1 | 2 | 3 | 4 |
| (25) Do you find it easy to enter into conversation with new acquaintances?   | 1 | 2 | 3 | 4 |
| (26) Do you enjoy discussing books you have read?                             | 1 | 2 | 3 | 4 |
| (27) When you attend a reception do you seek to meet the guest of honor?      | 1 | 2 | 3 | 4 |
| (28) Do you consider the consequences before you express a point of view?     | 1 | 2 | 3 | 4 |
| (29) At social gatherings do you try to bring everyone into the conversation? | 1 | 2 | 3 | 4 |
| (30) Are you able to remember the names of people you meet if you try?        | 1 | 2 | 3 | 4 |
| (31) Do you enjoy being the leader in group activities and in games?          | 1 | 2 | 3 | 4 |
| (32) Is it easy for you to find words to express your thoughts?               | 1 | 2 | 3 | 4 |
| (33) Do you find that your comments are easily understood?                    | 1 | 2 | 3 | 4 |
| (34) Are you careful to make each point clear as you speak?                   | 1 | 2 | 3 | 4 |
| (35) Can you talk to your superiors with considerable ease?                   | 1 | 2 | 3 | 4 |

Your score is the total of the numbers circled. If your speech attitudes (and the resulting character of your speech) are satisfactory, your total should not exceed sixty.

3 Give a talk that will require you to use a great deal of bodily action to insure the best reception of your ideas by your listeners. Imagine yourself in a classroom situation that you might expect to encounter when you begin teaching.

4 Evaluate the effectiveness of other members of the class in

Project 3, using the form given on page 74 or a similar one. Make your evaluations as constructive as possible, pointing out both assets and liabilities of the speaker. Note those things that contribute to his effectiveness as well as those that detract.

5 Develop your own evaluation form, including other aspects of speech that contribute to personal effectiveness.

6 Build, from library research, an annotated bibliography of articles and books that relate to problems considered in this chapter.

7 To broaden your viewpoint and to get supplementary ideas, read from several of the following sources:

- Adams, Harlen M., *Speech Guide for Listeners* Stanford, Calif. Stanford University Press, 1940
- Bradford, Curtis, *The Communication of Ideas* Boston. Heath, 1951
- Educator's Washington Dispatch, *Portfolio of Teaching Techniques* New London, Conn. Educators Washington Dispatch, 1949
- Fleisch, Rudolf, *The Art of Plain Talk* New York. Harper, 1946
- Funk, Wilfred, and Norman Lewis, *80 Days to a More Powerful Vocabulary* New York. Pocket Books, 1942
- Hayakawa, S. I., *Language in Action* New York. Harcourt, 1941
- Johnson, Wendell, *People in Quandaries* New York. Harper, 1948
- Korzybski, Alfred, *Science and Sanity: An Introduction to Non-Aristotelian Systems and General Semantics* Lancaster, Pa. The Science Press, 1941
- Lee, Irving J., *Language Habits in Human Affairs* New York. Harper, 1941
- , *The Language of Wisdom and Folly* New York. Harper, 1949
- Murray, Elwood, Raymond Barnard and J. Garland, *Integrative Speech* New York. Dryden Press, 1953
- Thouless, Robert H., *How to Think Straight* New York. Simon & Schuster, 1939





## *Speech in Action: Voice*

- 1 To what extent can a person reveal his attitude with his voice?
- 2 To what degree is it possible to change the meaning of words with the voice?
- 3 How can the teacher's voice affect pupils in the classroom?
- 4 How far is it possible to change one's voice?
- 5 In what ways are your reactions toward people affected by their voices?

Speech, as we have noted, is a complex act. It reveals one's thinking, personality, attitudes, and convictions. It is accomplished, however, through the combination of two basic elements—voice and enunciation. The former gives the tone and sound, the latter breaks the stream of sound into units for intelligibility. The quality and the character of our oral expression are determined by the way we control these two elements.

The voice is a musical instrument whose tones are more vibrant yet subtle than any that man has made—including the Pipes of Pan. Upon this instrument can be played the total range of human emotions. Nazimova, the famous Polish actress, could bring tears to the eyes of listeners merely by reciting the alphabet. Opera thrills millions, even though few can understand the words. Voice is the sound that we use in speech, how well we use it depends upon how well we have developed our talent. In this chapter we shall consider the conditions

under which the voice can be made most effective. In the chapter that follows we shall consider the second of the two elements enunciation as it is achieved through accurate articulation.

### *Four Elements to Be Considered in Voice Analysis*

Four basic factors enter into all voice analysis. They are voice quality, pitch, time, and loudness. These vocal elements are not mutually exclusive; nor can any one serve to express an attitude without in some way affecting and being affected by the others. In the following analysis of each of these factors it must be borne in mind that we are isolating characteristics that are synthesized in speech.

### *Voice Quality*

Both voice characteristics (or voice timbre) and voice attitudes (or voice color) come under the general term *voice quality*. The timbre of one's voice is its individuality and is dependent to a very large extent upon the size, shape, and health of the parts of the speech mechanism. When we think of a person's voice as being pleasant or unpleasant, we are thinking usually of the basic timbre of the voice. But regardless of the general pleasantness of the voice, there are changes in the quality in any normal speaking situation that are unconsciously used to express attitudes. In discussing this emotional color Sarett and Foster say:

Your ear often detects vocal characteristics, all of factors in timbre, that do not have to do with volume, energy, purity, or resonance, nor with the size, shape, and health of the larynx and resonators. When you listen to anyone whose feelings change from time to time, your ear catches changes in his tones, changes in timbre. When a speaker or reader is governed by anger, you catch the ring of it in shades or overtones which his voice does not reveal when he is tranquil. When he is governed by fear, his voice takes

on still other shades. Since these nuances are the effects of emotion, the best term for such qualities is *emotional color* <sup>1</sup>

Voice quality is a very important aspect of personality, and because of this close relationship it is very difficult to assign to certain types of voices "pleasantness," and to other types of voices "unpleasantness." In an experiment conducted with twenty members of an eastern university faculty, with seven members of the speech department serving as judges, in only three cases out of twenty was there agreement on the pleasantness of the individual voices. A similar ratio of agreement was found by one of the authors when he used ninety students as subjects and six students as judges. This same variation of opinion was also found in regard to other individual speech and personality characteristics, but when the pleasantness of the total speech was considered a much greater unanimity of judgment existed.

Although it seems impossible to set up any specific criteria for superior voices, certain general characteristics can be agreed upon. We vary in our evaluation of radio commentators, comedians, and programs. We do not agree with one another in our judgments of politics, religions, or foods. Yet we do agree on such general principles as: radio commentators must be fair, comedians need to have a sense of timing, and foods should be digestible. We may have our own individual tastes concerning the type of voice we like best, but, in the main, we can probably agree that a pleasing voice should be clear, should have adequate volume to suit the occasion, should have a pitch level appropriate to the individual's age and sex, and should be free from certain defects.

The principal vocal defects that should be avoided are breathiness, huskiness, hoarseness, stridency, guttural quality, and excessive nasality or denasality. This list is not by any means all-inclusive, but it does present the major or most common

<sup>1</sup> Lew Sarett and W. T. Foster, *Basic Principles of Speech* (Boston: Houghton Mifflin Co., 1936), p. 217.

conditions Let us consider each of these briefly, for frequently it is through identification that error, or weakness, can be eliminated

Breathiness, which is evidenced by the sound of escaping breath that masks and covers up the pure tone, is usually caused by too much air getting through the glottis without being vocalized In extreme cases it is similar to a confidential tone of voice, a sort of stage whisper Sometimes this condition exists only at the beginning of words, but often it continues as a noticeable characteristic of one's total speech expression Huskiness is a good deal like the breathy quality, but tensed and rather forced Hoarseness is a chronic huskiness It may be due to strain, catarrhal conditions, faulty breathing habits nervousness, or a psychological complex, such as fear or inferiority

Stridency is a hard, piercing unpleasant quality It is frequently the voice of the emotional, "rabble-rousing" orator It is usually evidenced by a feeling of nervous strain, accompanied by extreme tension The guttural voice is also tense, but lacking in the nervous force It can be produced by drawing the chin tight against the neck and talking in a throaty tone

It is frequently difficult to distinguish between the nasal and the denasal voice But the nasal sound is not necessarily unpleasant The absence of all nasality when it is expected is as unpleasant as undue nasality For example, "He came to the barn door" instead of "He came to the barn door" is not pleasant speech Nor is the salesman who calls his set of books "Ebidedt Wibbed" instead of "Eminent Women" likely to be successful Nasal sounds correctly placed are pleasant, they are necessary, they are numerous If you examine any page of either prose or poetry, you will find that there are very few lines without nasal sounds Although all speech requires some nasal quality, a noticeable amount of nasality is unpleasant to many people Persons who discover that their voices have a marked nasal or denasal quality should endeavor to correct any

excessive tendencies toward nasality and denasality which they have developed. Barring physical deficiencies nasality can be controlled.

Voices which we may classify as nasal are, roughly, of two types: those with positive nasality and those with a nasal twang. Positive nasality is generally the result of an inactive velum. At times this results from the removal of adenoids. If the growth was large and had persisted for quite some time, the person may have developed a velum inactivity from lack of use. Under such conditions, little sound enters the nasal cavity whether the velum is raised or lowered. When the obstruction is removed, lack of habitual use leaves the velum inactive, and the person allows too much sound to pass through his nose. Check yourself with a mirror and see if you can consciously raise and lower your velum. Practice humming, beginning with consonant sounds.

A nasal twang is more likely to be the result of a tense throat than an inactive velum. A jaw that is tense and used very little in speech also often causes the nasal twang quality. If the nostrils are closed, either by holding them or by the presence of foreign matter, there is also an unpleasant nasal twang in the speech. Excessive nasality is one of the greatest offenders in speech and deserves your careful attention.

### *Pitch*

The general level, on a musical scale, of the voice in speech may be termed *pitch*. The effective pitch of one's voice is largely determined by nature, and there is very little that one can do to change the true *natural pitch*. Many people think that their voices are too high and by means of exercises and 'thinking the tones' try to lower their natural speaking voices. This is unfortunate, for little is ever gained and much may be lost through the acquiring of an artificial or strained voice. The quality of the voice, the balance of the resonance, should be

the chief concern. Efforts to lower the natural pitch of the voice will probably be ineffective.

However, with many speakers the natural pitch is not being used. In such instances the error would lie in failing to find and develop the natural pitch. One way to discover this "natural" or "optimum" pitch is to stop up your ears with your fingers and hum up and down the scale. When you find the tone which seems to be loudest, you have probably found the optimum pitch for your voice.

Pronovost<sup>2</sup> studied this "natural pitch" in an effort to determine the best ways to find the desirable pitch levels of individuals. His basic procedure was to study the pitch levels of eight persons with superior voices. In his conclusions he offers two "best" methods for determining this level:

- 1 The 25 per cent method, which locates the natural pitch level 25 per cent of the way up the total singing range including the falsetto
- 2 The 33 per cent method, which locates the natural pitch level one-third of the way up the total normal singing range excluding the falsetto

However, pitch as a basic element in speech is more inclusive than a point on the musical scale. In the effective speaking voice there is a constant shifting from one pitch level to another. When this change takes place within a word by gliding on a particular speech sound, it is called *inflection*. When the change takes place between speech sounds, within pauses, it is called a *step*. The step is of less importance in speaking than in singing, for whereas, in singing, syllables are held at certain pitch levels, the normal procedure in speech is to change within syllables.

Inflections can be classified, in the main, as upward and as downward. In the first case, the voice glides upward in pitch, as

<sup>2</sup> Wilbert Pronovost "An Experimental Study of Methods for Determining Natural and Habitual Pitch" *Speech Monographs*, 1942 p. 121

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usually occurs when we ask a question. In the second case, the voice glides downward in pitch, as usually occurs when we say 'No' in a positive manner. The upward inflection is frequent in questions, but it also suggests that the thought is not conclusive, that there is something else to follow. Upward inflections also indicate indecision and indefiniteness. Downward inflections indicate completeness, decision, and definiteness. Persons who speak with a general pattern of upward inflection are generally thought of as being less dominant than those whose speech is of a general downward inflectional pattern. Constant upward inflections create nervousness and excitement, whereas downward inflections create determination and quietness. Good speech requires a variation in inflectional patterns. The inferior speaker usually has a much narrower range of inflection in his voice than does the superior speaker. Classroom discipline has, on occasions, been related to the teacher's inflectional pattern.

### *Time*

The rate of speaking, the pauses that occur between words, phrases, and sentences, the duration of the individual speech sounds, and the basic rhythm of the speech are all involved in the time element in speech.

Everyone tends to speak at a characteristic rate. This, in itself, is frequently a fair gauge of personality, for nervous persons usually speak at a faster rate than do the more phlegmatic. People tend to speak more rapidly under excitement than they do when calm. Some radio sports announcers have attained speech rates of over 225 words a minute. Franklin D. Roosevelt spoke on the average of about 125 words a minute. For most persons an average of about 150 words a minute is considered satisfactory. Seldom do good speakers exceed 160 words a minute, except for emphasis. The teacher and the speaker must gauge their audiences and subject matter and set a pace accordingly. Serious subjects require a slower pace than do the

gayer and lighter materials. But no one should attempt to maintain a specified rate of speech, for such a practice creates monotony. The rate should be varied with the thought and attitude.

The pause is silent speech. It is one of the major means by which greater meaning is given to spoken words. For example, when the sentence "The teacher said the principal is a fool" is spoken with a pause after the word *said*, the meaning is certainly different from that intended when pauses are placed after the words *teacher* and *principal*. Most beginning speakers and readers fear the pause. It might well be said that effective use of the pause is an indication of the professional speaker.

The duration factor of the speech element of time refers to the vocal duration of individual speech sounds or words. For most persons the vowel durations are different in such instances as these:

*Short Duration*

*sit*  
*talk*  
*foot*  
*fast*  
*dash*  
*trot*

*Longer Duration*

*seed*  
*tall*  
*food*  
*slow*  
*drawl*  
*plod*

Provincial and foreign dialects vary from standard American speech in the duration of speech sounds as well as in pronunciations and inflectional patterns. Many persons fail in their efforts to copy dialects because they do not recognize that the duration of speech sounds is not consistent.

But even more important to the teacher are the emotional implications of various degrees of duration. Excitement calls for much shorter sound durations than does lethargy. If the mood is light or gay or vigorous, the words must be spoken with shorter sounds than if the mood is solemn or dignified or stately. For example, note the incongruous effect when the words "My, but I'm terribly excited" are spoken with prolonged speech sounds. Teachers must guard against developing

a habitual fixed duration of the e sounds, for such habit can create a monotonous effect as readily as can a steady rate of speech or an unchanging manner.

### *Loudness*

*Volume*, as it is frequently called, refers to the degree of sound energy produced by the speech. It has, as a defining term about the same characteristics as the word *heat*. We are accustomed to considering cold as the absence of heat. Likewise, we can consider silence as the absence of any degree of loudness. Inaudibility is a problem of loudness as much as is undue shouting.

Loudness or volume, is dependent upon the quality of the sound as well as upon the intensity of the sound. If two sounds of different character are adjusted so that they sound equally loud and then the intensity level of each sound is raised the same amount, they will no longer seem to be equally loud. Vowels have greater speech power than do consonants, yet consonants give the intelligibility to speech. With persons who have low, heavy voices an increase in volume frequently decreases intelligibility, for the vowel sounds grow more in loudness than do most of the consonant sounds. When a person wishes to make himself heard by shouting, he should be careful to enunciate his consonants clearly enough so that they will not be drowned out by the vowel sounds.

Although there is no exactness concerning the degree of loudness that should be used on various occasions, it should be such that the auditors can hear easily. We must beware of confusing inability to understand with inability to hear. Shouting cannot down poor enunciation. Less volume and more distinctness is usually best when listeners show evidence of difficulty in hearing. The person who shouts more and more loudly over the telephone when the person on the other end has difficulty in understanding does no better than the teacher who shouts at her class in order to help them understand a problem.

*Emphasis Through Use of the Four Elements*

These four speech elements—*voice quality, pitch, time, and loudness*—integrate in effective speech regardless of the occasion. If any one of these elements is held constant, monotonous speech results. And there is nothing more deadly and deadening than monotony. A single quality of voice, a constant rate of speech, a monopitch—if such is possible—a repeated rhythm throughout a talk, or a single degree of loudness takes from speech, whether it be conversation or dramatic reading, most of its effectiveness. If two or more of the elements fail to be flexible and varied, the quality of the speech drops far below the desired level for teachers.

It is through the flexibility of speech that we say what we mean in a manner that will interest our hearers. A good actor must have a flexible speech, so must the good public speaker, so, also, should the good conversationalist and the good teacher. Teachers must not only speak, they must speak well. In wide-awake, intelligent speech there is a constant shift within and among the speech elements. A good speaker must learn to control these changes. Observe the changes in pattern of the speech of skillful speakers. Listen to conversations, conversations between lively, intelligent people. You may be surprised at the degree to which such speech varies in quality, pitch, time, and loudness. Try yourself on the following selections. You can give meaning to them according to the flexibility of your voice and the control of the elements just discussed.

*Exercises for Flexibility*

Esau Wood sawed wood. Esau Wood would saw wood. All the wood Esau Wood saw. Esau Wood would saw. In other words, all the wood Esau saw to saw. Esau sought to saw. Oh the wood Wood would saw! And oh, the wood saw with which Wood would saw wood. But one day Wood & wood saw would saw.

no wood, and thus the wood Wood sawed was not the wood  
 Wood would saw if Wood's wood-saw would saw wood Now,  
 Wood would saw if Wood's wood-saw would saw wood Now,  
 Wood would saw wood with a wood-saw that would saw wood,  
 so Esau sought a saw that would saw wood One day Esau saw  
 a saw saw wood as no other wood-saw Wood's saw would saw  
 wood In fact, of all the wood-saws Wood ever saw saw wood  
 Wood never saw a wood-saw that would saw wood as the wood-  
 saw Wood saw saw wood would saw wood, and I never saw  
 a wood-saw that would saw as the wood-saw Wood saw would  
 saw until I saw Esau saw wood with the wood-saw Wood saw  
 saw wood Now Wood saws wood with the wood-saw Wood saw  
 saw wood

Those who have known grief seldom seem sad

It is easier to boost a man who is up than to assist a man who is  
 down because we all loathe low places

Every man alone is sincere

Girls we love for what they are young men for what they promise  
 to be

Shall we who struck the lion down shall we pay the wolf homage?

All our knowledge is ourselves to know

Better with honor die than live with shame

Mean men admire wealth great men, glory

A man may go to heaven with half the pains it takes to purchase  
 hell

The depraved murderer gets more bouquets than the enlightened  
 philosopher

Grief is the agony of an instant its indulgence the blunder of a  
 lifetime

More wise even than wisdom is the folly of the fool

He sins as much who holds the bag as he who puts into it

The more acquaintances the more danger

Action is eloquence and the eyes of the ignorant more learned  
 than the ear

Who faints not achieves

Handsome is not what is handsome but what pleases

It is human nature to do whatever human nature does  
 He that would know what shall be must consider what hath been  
 They need much whom nothing will content  
 Better say nothing than nothing to the purpose  
 Every man is valued in this world as he shows by his conduct  
 that he wishes to be valued

The man who is not brave enough to make an enemy will not  
 be brave enough to make a friend—and is poor stuff anyway  
 A religion without its mysteries is a temple without a God  
 The man who waits for things to turn up has his eyes fixed on  
 his toes

A pennyweight of love is worth a pound of law

I shall go when I get ready

Books are the best of things well used abused among the worst  
 One who is not we see, but one whom we see not is

That that that that that man saw is this is obvious

The sun went down in a red haze the duchess had her tea with a  
 live minnow the fisherman baited his line

Some folks I know are always worried

Liza grape men ally mindus

Weaken make Liza Blume

Andy Parting I see B. Hindus

Footbrin Johnny sands a time

The father of William says Frank compelled him to keep at his  
 studies

The schools in Podunk which are badly built ought to be torn  
 down

Friends may desert him enemies may throng his way disaster  
 may threaten him bodily weakness may assail him but still  
 with heroic courage he keeps on his way

He was courteous not cringing to superiors affable not familiar  
 to equals and kind but not condescending or supercilious to  
 inferiors

But whether clever or dull learned or ignorant clownish or polite  
 every man has as good a right to liberty as to life

If we offend it is with our good will that you should think we  
come not to offend but with good will

A fly and a flea in a flue  
Were imprisoned so what could they do  
Said the fly I let us flee  
Let us fly said the flea  
So they flew through a flaw in the flue

In speaking or in reading aloud emphasis is gained by the proper use of the elements of speech discussed earlier in this chapter. Knowledge of emphasis is important to the teacher because the ability to speak or read well depends to a very large degree upon the ability to recognize and to express orally the important ideas and to subordinate the unimportant ones. Emphasis depends upon recognizing the words or phrases that need to be given special value—upon giving certain items individuality. A speaker must use emphasis intelligently in order to communicate his ideas effectively.

Although the possible combinations of ways to emphasize an idea are unlimited the major procedures can be summarized under six headings:

1 By placing more force on the word or phrase, making the idea stand out by a greater degree of loudness. Also, giving the idea less volume will make it stand out in the sentence.

2 By changing the pitch for the word or phrase.

3 By increasing the length of time that would normally be spent in saying the word, giving the sounds greater duration.

4 By pausing a little before or after or both before and after, the word or phrase. To pause slightly before the word gives it emphasis through suspense; to pause slightly after the word gives it emphasis by allowing its implications to "sink in."

5 By letting the voice glide up or down on the word. This glide must be obvious for the voice glides on most words in any speech situation. This property of inflection can be used with great effectiveness.

6 By changing the quality of the voice in which the word is uttered

### *Improving Your Voice by Proper Breathing*

How do you produce this sound we call voice? First you breathe. Most of the air taken in by the lungs is used for purifying the blood; part of it is simply excess, and a smaller portion of it goes into making vocal sounds. Basically, speech is produced by the exhalation of the air from the lungs so that sounds are produced by the vocal folds which are drawn taut and forced into vibration by the air being pushed between them. These voiced sounds include the vowels and certain of the consonants. If you are in doubt about the distinction between the voiced sounds originated by the vibrating vocal folds and the voiceless sounds, put your fingertips on your Adam's apple producing alternately the sounds *s* and *z*. On the latter you should be able to identify some slight vibrations with your fingertips.

The actual sound produced at the vocal folds is very slight; the major portion of the audible sound being the result of resonance, a form of amplification. This takes place generally in the regions of the throat and head. But no matter how good your resonators, basically the quality of your voice will be determined at the vocal folds.

It is clear then that you must learn to breathe well if you are to have a good voice. To be sure, there are many other factors involved, but good breathing is basic. Do you find yourself running out of breath in the wrong places as you read or speak? Many of us do not use enough of our lungs to have a sufficient amount of air for speech over and above that necessary for the body. We breathe only in the upper chest area, sometimes even contracting the area toward the waist. The entire chest cavity and the upper waist region should expand as we fill our lungs.

To test your breathing, lie flat on your back with comfort-



able support from head to foot. Place your hands loosely over your waist. Now relax and breathe as naturally as possible. Next, try breathing as deeply as possible. Is there a greater rise and fall of your hands? If not, you need to practice this exercise often. Then do it in a relaxed standing position. Keep working at it until you have substantially increased your natural breathing capacity. In connection with this exercise, practice vocalizing *ah* and other vowel sounds as you exhale. Increase the length of time for each exhalation as much as you can.

If you need further breathing exercises to achieve better control and coordination, try some of the following. In addition to these you will find many others at the end of this chapter that can be used for general voice improvement.

1 Stand in an erect position backed against the wall, or some other vertical object, with as much of your body touching it as possible. Then breathe as deeply as possible, holding one hand on your chest and one at your waist to gauge your breathing. Work for the maximum expansion in both areas. Then exhale slowly through the mouth. Repeat this a number of times, trying also to achieve the maximum relaxation of body consistent with an alert, erect position.

2 Repeat Exercise 1, inhaling and exhaling rapidly, but *deeply*.

3 Repeat Exercise 1, but producing a relaxed vowel sound on exhalation. Time yourself on these exhalation periods, beginning with, say five seconds, lengthening the period gradually to fifteen seconds.

4 Repeat Exercise 3, substituting the *m* sound for the vowel.

### *Improving Your Voice Through Better Phonation*

Certainly not all voice quality is dependent on breathing. Closely related to breathing is the vibration of the vocal folds. These folds, or bands as they are sometimes called, are in the larynx. By intricate muscle control they may be drawn taut, relaxed, or otherwise manipulated to produce different vocal effects. Generally, they are thicker and longer in men than in

women, producing deeper, lower pitched voices. An analogy might be drawn with the bass viol and the violin. However in the larynx the folds are attached around the outer edges creating a v-shaped opening. The muscles controlling these folds are extremely sensitive in most persons, reflecting nervous tensions as a mirror reflects light beams. Consequently, the nervous person is likely to reveal himself through a high pitched voice, or the stolid, phlegmatic individual through a dull monotonous one. Occasionally, a person may have defective folds due to illness, strain, or in rare cases, heredity. In such cases there may be an atypical voice, but except for occasional cases of laryngitis accompanying a cold, most of us have reasonably normal voices. If you have reason to believe you have an atypical voice, your first step is to have a careful examination by a competent laryngologist. After he has corrected or improved the physical structure, you should consult a speech therapist to help improve the *functioning* of the larynx.

In the main, however, most of us have voices that are basically normal. The deviations are chiefly functional in nature and can be corrected by a little careful study and attention. A good place to begin is with the breathing exercises just mentioned. The vowel exercises should be extended until you are certain that you can produce these sounds clearly and accurately without strain.

For further practice, try one or more of the following:

- 1 Substitute the rounded *o* for the relaxed open vowel sound, working to keep the face and mouth muscles as relaxed as possible.
- 2 Repeat the exercise, using the vowel sound in *eat*, with its wide, relatively closed mouth position.
- 3 Repeat using *n* as the vocalized sound.
- 4 Repeat using the *z* sound.

As you do these exercises, keep the sound from fluctuating or varying, working constantly for a pure, undistorted sound. At first you may be conscious of a fading of the sound from

time to time or a "wavy" effect. You should not be content until, by constant practice, you have eliminated these tendencies and have achieved a pure tone.

Once you have achieved success with these exercises, try going up and down the pitch scale. Begin with your natural pitch on the *ah*. Now try producing the sound slightly above your normal pitch, continuing it as above. Next try it a bit below your natural pitch. Each time try going a little further above and a little further below, working toward the achievement of the maximum possible range in your voice. Practice this often enough so that the variety comes naturally to you as you speak. You will find this of immeasurable help in keeping your voice under control in the classroom for the arduous demands made upon it during the long school day. It will be less likely to become frayed and frazzled, you will remain more calm and stable, and your pupils will respond much more satisfactorily.

For additional practice, try the following:

1 Count from 1 to 10, beginning at your lowest pitch, raising the pitch slightly on each number. Repeat several times.

2 This time begin with 1 on your optimum pitch level, going up the scale to 5, then back to your optimum level on 10. Repeat this several times until you are able to consistently return to the original level on 10.

3 Now go down from 1 on your optimum pitch to your lowest achievable pitch on 5, then back to your optimum on 10. Repeat as necessary to achieve consistency.

### *Improving Your Voice Through Better Resonance*

A second aspect of voice of which you need be conscious is force or volume. The most successful classroom voice is one that is completely audible, without strain to any normal child in the room. Voices that bombard the ear or that can be heard only by conscious strain and effort create tensions that seriously interfere with learning. Volume is more easily controlled

than pitch, and you need only observe how persons respond to you in and out of the classroom. Do they seem to hear you without difficulty? Or do they often ask you to repeat what you have said?

Volume is closely associated with resonance, and although your volume may be adequate, there may be faulty amplification of your voice in other ways. For example, your voice may have excess nasality or inadequate nasal resonance. To test yourself for excess nasality, produce a prolonged *ah*. Now with your forefinger and thumb pinch your nostrils closed near the end of your nose. Did that modify the sound in a noticeable way? Were you able to detect any vibration in the nostrils? If not, there is no evidence of excess nasality, your voice is probably quite normal. Now try the same experiment, substituting *m* for *ah*. If your voice is normal in its nasal resonance you will note a slight vibration as you hold your fingers on your nose, and as you pinch the nostrils closed there will be a considerable modification of the sound produced. If you do not have such a response, your voice is probably lacking in adequate nasal resonance. This condition is not at all common unless there is a stoppage at the back of the nasal passage, such as that caused by adenoids. This would cause you to say *sprig* instead of *spring* and *cub* instead of *come*.

Breathy and harsh qualities of the voice are often the result of poor breathing habits, which breathing and vocalizing exercises, sincerely practiced, will eliminate.

Here are some additional exercises that may help you

1 To correct the throaty, hoarse voice, repeat the exercises using the vowel sounds but make an effort to produce them with the maximum mouth opening and project them to the opposite side of the room. (If you have a chronic hoarse, throaty quality, there may be an organic defect that should be checked and treated by a doctor before strenuous exercises are attempted.)

2 To correct nasality, consciously yawn and produce the vowel sounds on exhalation, checking occasionally by shutting off the nasal passage between your fingertips to see how well you are

eliminating nasality If you seem to be making no progress, have a careful physical examination to check the possibility of an organic defect

3 To correct inadequate nasality, or denasality, work on relaxation exercises if no organic defect exists

4 To correct the thin inadequate voice, there should be continued breathing exercises, using the vowels and nasals on exhalation, making an effort to achieve maximum volume and projection If possible, practice in a large room trying to fill it with sound If the voice does not respond to these exercises reasonably well, there may be a deep-seated emotional maladjustment that will necessitate psychological or psychiatric treatment

### *Problems, Projects, and Other Activities*

1 List the voice characteristics of one of your best liked teachers Do the same for one whom you have liked least On the basis of these lists, prepare to tell the class about any conclusions you can reach that relate voice to teaching effectiveness

2 Divide your class into groups of five Let each member of each group listen carefully to the voice characteristics of the other four members Meet in small group sessions for group appraisal Each of you should plan to list your voice characteristics that most need attention

3 Prepare a short selection from literature to read in class Analyze the reading of your classmates in terms of the four elements of voice or speech given in this chapter Summarize the judgments made about you

4 Select some sentence such as, "This school is the finest school in the country" or "Teaching is fast becoming fully recognized as one of the top professions" and say it aloud for the following meanings

- (a) Say it in a manner that implies certainty (Of course it is, that's an obvious fact!)
- (b) Say it in a manner that implies defiance (I dare you to deny it!)
- (c) Say it in a manner that implies a defense (I don't care what others say, I know it is so!)
- (d) Say it in a manner of giving advice (Be careful don't give offense to others)

- (e) Say it in a boastful manner (Assert your ego)
- (f) Say it in a manner of contempt (Oh yeah! Don't kid me that way!)
- (g) Say it in a manner of cautioning (Let's be careful about this, we may be wrong)
- (h) Say it in a manner of contention (I insist that I am right)
- (i) Say it in a manner of agreement (I agree with you perfectly)
- (j) Say it in a manner that implies doubt (Maybe it is so but it doesn't seem right)
- (k) Say it in a discourteous manner (You're all wrong and too dumb to see it)
- (l) Say it in a manner of dejection (If this is so, then all is lost for me)
- (m) Say it in a manner of hope (Is it possible? Then we can do it!)
- (n) Say it in a manner of modesty (I'm really not fit for such a noble task)
- (o) Say it in a manner of refusal (For this reason you mustn't do it)

The following five groups of exercises are provided to aid students who have certain voice problems. These would not appropriately be used except from a sampling point of view by your class as a whole. There would be, however, an advantage in utilizing some of these as a class activity, for often group exercises can pave the way for intensive individual work. As such they can be used to supplement those exercises contained in the body of the chapter.

#### 5 Do the following breathing exercises

Care should be taken at all times to insure that the greatest activity is in the central portion of the body directly under the arch of the ribs in front, with some expansion above and below this point as well as at the sides. At no time should the shoulders rise and fall in breathing nor should there be more than a slight, secondary movement of the upper chest. The neck muscles should be kept relaxed.

- (a) Assume an easy standing position with weight on the balls of the feet, chin in chest up though not held rigid. Place the hands across the stomach with the fingertips touching three or four inches below the end of the sternum. Breathe easily and quietly, feeling the expansion in front and at the sides. Take care to see that the upper portion of the chest remains passive and relaxed.
- (b) Repeat exercise (a), taking an easy breath through the mouth and holding it for a second or two, then relaxing and exhaling. Try holding it for two seconds, then three, and up to five or six. Note that exhalation is accomplished merely by relaxing.

- (c) Repeat exercise (b) blowing the breath out with some pressure
- (d) Inhale a rather full breath count one in a firm clear tone then relax and allow the unused breath to escape. Pause momentarily then repeat the process on two three and up to the count of ten. Take care that the tone is clear and pure and that only enough breath is used to speak the numbers the rest being exhaled at the end of the count
- (e) Repeat exercise (d) counting from one to five on one breath then relaxing breathing counting from six to ten and so on up to twenty five

## 6 Do the following exercises for control of exhalation

One of the most serious faults in the management of the breath for voice production is that of allowing a portion of it to escape before vocalization has begun. The breath should not be wasted, it should be retained and used only as it is needed to sustain phonation. Since even a passive exhalation resulting merely from relaxation causes the breath to be expelled with considerable force the process of controlling exhalation for speech becomes to a certain extent a *control of relaxation of the diaphragm and other muscles involved*. Control thus involves a process of gradually parceling out the breath as it is needed to maintain speech.

- (a) Take a full breath without strain and gradually release it maintaining the sound *s*. Sustain the sound steadily and quietly, being careful to guard against fluctuations in volume. don't allow the sound to become jumpy or irregular
- (b) Vary exercise (a) by exerting pressure on the outgoing breath thereby increasing the volume of the sound and shortening its duration
- (c) Repeat exercise (a) substituting a whispered *ah* for *s*. Again give your full attention to maintaining an even sound. Place your hand over your diaphragm. Do you feel it gradually and steadily receding as a toy balloon deflates when the air is allowed to escape slowly?
- (d) Using a march time tempo count aloud three bars of music resting in each case on the fourth beat thus 1 2 3 — 1 2 3 — 1 2 3 —. This should all be done on one breath and an even tempo should be maintained. care should be taken to observe a full quarter note rest of silence each of the three times the count of four would otherwise appear. Neither replenish the supply of breath nor waste any of it during the rests
- (e) Speak the following sentences breathing carefully before the beginning of each one and taking care to insure that no breath is lost before actual phonation begins

In truth I know not why I am so sad  
 Then let s say you are sad because you are not merry  
 They lo e the world that do buy it with much care  
 With mirth and laughter let old wrinkles come  
 All that glitters is not gold  
 Let none presume to wear an undeserved d gnity  
 The weakest kind of fruit drops earliest to the ground

# 7 Do the following exercises for easy initiation of tone

Most if not all of those defects of phonation arising from a normal speech mechanism result from some type of interference with the free and natural action of the vocal folds. Furthermore that interference is usually in the form of tensions and constructions of the larger muscles of the neck and throat. In practicing the following exercises attention should be centered upon the throat to accomplish two results (1) openness of throat to provide for free and easy passage of the tone and (2) relaxation of all muscles not directly and actively concerned with phonation. This means the removal of virtually all traces of strain and effort in voice production. Bear in mind that the motive power of voice is related to the action of the muscles of breathing not to the mechanism of tone production.

- (a) Take an easy breath always from the middle of the body, open the throat and very quietly and carefully pronounce one relaxing on the count. Be careful that the tone does not become breathy. Hold the vowel for approximately a second. Count in this manner from one to five at the rate of one count each three or four seconds.
- (b) Starting from the yawn position repeat very lightly ho-ho ho-ho holding each vowel two or three seconds. Pay careful attention to the way the tone is begun. Avoid breathiness on the one hand and harshness on the other. Select a pitch that is easy for you.
- (c) Practice initiating the vowel sound ah a number of times touching it very lightly and holding it for one second or so. Strive for a velvet edge quality avoid breathiness and glottal shock.
- (d) Take a comfortable breath and with open throat begin the whispered vowel sound ah so quietly that only you can hear it. After two or three second, very gradually begin to vocalize the ah without disturbing the relaxed open condition of the throat. Continue the vowel until it builds up to a full resonant tone of good volume. Practice this drill until the transition from the whispered to vocalized ah is accomplished smoothly and without harshness or breathiness.
- (e) Begin the vowel ah easily and quietly but as a pure tone. Then grad



usually produce a crescendo effect by building up the volume until the tone becomes quite strong. Make sure that increase of loudness results merely from increased pressure exerted upon the outgoing breath and not from strain in the throat. Take care that the pitch of the tone remains constant as the volume rises and that the throat remains open and relaxed.

## 8 Do the following exercises for projection of the voice

If one is to achieve carrying power without at the same time developing as by-products such undesirable qualities as harshness, shrillness and a high pitch, careful attention must be given to certain fundamentals involved in this problem of projection. In the first place, projection is chiefly dependent upon three factors: (1) increase of breath pressure, (2) full use of resonance and some prolongation of vowel tones, and (3) free, unhampered vibration of the vocal folds. Think of the throat and mouth as being a megaphone through which the tone is moulded and amplified.

- Sound the vowels first quietly, next with increased force, and then loudly. Keep the tones steady, holding each one several seconds and being careful not to raise the pitch.
- Find a volume level that is judged to be sufficient for a small room, a large room, an auditorium. Hold an *ah* sound on each of these levels, timing it. You should be able to sustain the tone comfortably for from twenty to thirty seconds without wavering or changing pitch.
- Read the above introductory material in a whisper loudly enough to be heard by a person across a fair size room. Be careful not to vocalize any of the sounds.
- Instead of sustaining single tones, try a series of short repetitions of each of the vowel sounds, initiating them smoothly without wasting breath: *a a a a e e e e e i i i i o o o o o u u u u u*. Increase the repetitions to seven, to nine, to twelve on one breath.
- Add the consonants *k, g, m, v, w* to each of the above vowels, keeping the vowel sound clear and sharply articulating the consonants.

## 9 Do the following exercises for additional development of flexibility in voice control

A fundamental step in any sound program of voice training is the development of a flexible, responsive vocal mechanism. "It isn't so much what you say as how you say it." Your voice will give you away." There is a startling difference between a small boy's account of an accident or a fight and the same boy's oral report in the classroom. The voice must be brought under control and must be

made capable of doing what we want it to do. This is accomplished through an awareness of vocal effectiveness through ear training in discrimination and through vocal drills and exercises to achieve freedom, flexibility, and control of the entire vocal mechanism.

- (a) Count from one to ten taking a breath before each sound and prolonging the vowel tone in each word to three or four times its normal length. Vary the pitch in the following ways:
- Give each of the counts a quiet, prolonged upward inflection as if asking a question.
  - Use a stronger upward inflection expressing marked surprise.
  - Use a prolonged downward inflection suggesting a quiet finality.
  - Increase the strength and abruptness of the downward inflection to suggest a more positive conviction.
- (b) Count from one to five on a breath as if speaking a phrase giving the whole a decided upward inflection in the form of a question. Emphasize one of the digits. For example: One, two *three* four five? In this case the question centers around the word *three*. Repeat stressing the other digits in turn. Again exaggerate all pitch changes. Note to what extent pitch, force, quality, and prolongation of the vowel in the word are involved as forms of emphasis.
- (c) Repeat exercise (b) using a downward inflection all the way through stressing first one digit and then another. In effect the drills will take the form of answers to the drills in exercise (b).
- (d) Pronounce the exclamation *oh* in such a way that it will suggest each of the meanings listed below. Make the meaning very clear through exaggeration. What particular forms of emphasis are used?
- |                 |                        |
|-----------------|------------------------|
| Mild surprise   | Great surprise         |
| Polite interest | Marked indifference    |
| Disappointment  | Pity (The poor thing!) |
| Disgust         | Sarcasm                |

(e) Portray the following meanings:

- 'Oh, he did? (Surprise)
- 'Oh, he did? (A threat: you'll see about that!)
- 'Oh, he did? (Fear)
- 'Oh, he did? (Jeering)

10 In the process of your reading and discussion of this chapter, there have undoubtedly arisen in your mind several questions concerning your voice which you would like to have answered in greater detail. Write out the most pertinent of these questions and seek answers to them from these sources:

- Anderson, Virgil, *Training the Speaking Voice* New York Oxford, 1912
- Fairbanks, Grant, *Voice and Articulation Drillbook* New York Harper, 1940
- Fessenden, Seth A., and Wayne N. Thompson, *Basic Experiences in Speech* New York Prentice-Hall, 1951
- Grim, Harnet T., *Practical Voice Training* New York Appleton Century-Crofts 1948
- Hahn, Elise, and others, *Basic Voice Training for Speech* New York McGraw, 1952
- Levy, Louis Edward W. Mammen, and Robert Sonkin, *Voice and Diction Handbook* New York Prentice Hall, 1950
- Morgan, Lucia C., *Voice and Diction Drillbook*, Dubuque, Iowa William C Brown Company, 1951
- Murray, Elwood *The Speech Personality* Philadelphia Lippincott, 1944
- Van Du en C Raymond, *Training the Voice for Speech*, 2nd Edition New York McGraw, 1952

## *Speech in Action: Articulation*

**V**OICE QUALITY of course is but one phase of your vocal effectiveness. In fact the most beautiful voice may be marred by careless or faulty articulation. You may have rich mellow tones but omit sounds in words such as *libery* for *library*; you may add sounds in words such as *athaletic* for *athletic*; you may transpose sounds such as *larnyx* for *larynx*; you may distort sounds or even like Grumpy in *Snow White* mix sounds between words. This chapter is concerned with the basic principles of good articulation in speech. As you study it try to apply it point by point to your own speaking habits.

### *Improving Your Effectiveness Through Understanding Sounds*

Generally speaking there are two major forms of symbolizing the sounds that enter into enunciation and pronunciation. One is the International Phonetic Alphabet, a reasonably scientific and accurate method of symbolizing individual sounds together with a description of the process of producing the sounds. The second and at present the more widely known is the use of diacritical marks. It is less scientific and accurate depending largely on the use of key words for indicating the sound. Broadly speaking the IPA emphasizes the way a sound is produced whereas the diacritical marks focus attention on

the sounds themselves. As you work with speech therapists, who may be dealing with the more serious speech disorders in your classroom, you will find a knowledge of the IPA indispensable. On the other hand, until by slow process it has displaced diacritical marking, you will find it impossible to work effectively without the latter. In the following pages an attempt is made to indicate approximately equal symbols, but you must realize they are only *approximate* and not identical or equal. You will also find that the description of each sound will assist you in "correcting" your own speech, as well as making it much easier for you to help your pupils. No longer will you have to depend on saying "But, Johnny, it sounds like this . . .," to no avail, because what Johnny hears may not be at all what you intend for him to hear. Furthermore, the standard key words of a dictionary tend to vary in pronunciation from one part of the country to another. By using the descriptions of how to produce each sound symbolized by the IPA, you can describe to Johnny how the sound is produced. Then, in the event he does not produce it exactly as it should be, you can suggest minor modifications that will ultimately achieve the appropriate sound. You may even apply the same process to yourself by using a mirror.

The treatment of sound symbolization on the following pages is simplified, perhaps oversimplified. The objective has been to provide you with a useful tool for improving your own articulation, without hopelessly confusing you with relatively unimportant details. For a more complete treatment, especially of the IPA, consult the *Introduction to Kenyon and Knott, A Pronouncing Dictionary of American English* and other references in the bibliography. Your primary objective in mastering the IPA and diacritical marks is to improve your own articulation, particularly your pronunciation. Every error you make will be mirrored and imitated by the children in your classroom.

Of the total of some eighty different sounds identified in the many languages of the world, only about half occur in Ameri-

can-English, and it is with these we are concerned. In addition to these separately identifiable sounds there are six commonly used diphthongs and two plosive-fricative combinations you will need to know. The basic symbols can be diagrammatically pictured in two relatively simple charts, one for vowels and one for consonants. The IPA symbols will appear in bracket, [ ] and the diacritical marks in parentheses ( ). A careful study of the positions of the sound symbols on the charts will reveal many interesting similarities and differences most useful in *identifying common substitutions in articulation*.

In studying these symbols, at first you will be much more concerned with the *manner* and *place* in which the sound is produced than in the way it *sounds*. To be sure, you are ultimately concerned with the correct sounds being produced, but basically this will come from knowing what processes are involved in producing the sound. This will also help you in identifying *reasons* for erroneous substitutions, omissions and additions of sounds in your own speech and in that of the children you will teach. Keep in mind that the description of the manner of producing each sound is only approximately accurate and scientific, because there are variations in the structure of the parts of our anatomy roughly described as our "speech mechanism." Your vocal folds differ minutely from those of everyone else, and your mouth structure is not the same as any norm we might describe. But the differences are not so great that they detract from the value of describing *how* you produce any given sound.

Often the differences between the descriptions of two sounds may be very slight, indeed the differences between many sounds are matters of slight degree. In the case of the vowels, for example, it is almost as if you placed them on a long continuum on which each might be shifted one way or the other ever so slightly. In fact even among expert phoneticians from different parts of the country it might be impossible to get unanimous agreement on the exact location of every one. This accounts, in part at least, for variations of pronunciation in different sec-

tions of the country. A recognition of these slight differences will also assist you in improving the precision of your own articulation.

There are three broad divisions of articulation habits in this country, the Eastern, the Southern and the General American. Even these distinctions are limited in their value. Day by day, with the influences exerted by radio, movies, television, and the traveling habits of Americans, these distinctions tend to merge and become less discernible. In the treatment of specific word pronunciations later in this chapter and in the Kenyon and Knott dictionary some of these differences will be noted. Your main concern will be to approximate the pattern of the better educated and cultured people in the area in which you live. At any rate, you should try to avoid becoming a slave to the provincial pattern of the very small region in which you happen to live.

### Consonants

Your attention is directed first to the consonants, because they are probably more easily distinguished and more easily understood than vowels. As you look at the chart in which they are classified, you will note that the *manner* of producing them is found in the left-hand column, whereas the *place* in which they are produced is found at the head of each column.

The *plosives* are produced by the sudden release of the air flow through the articulators. Their quality depends largely upon the firmness of the closure and a quick, sharp release of the impounded air. The *nasals* are produced by shutting off the flow of air through the mouth and permitting it to find an outlet through the nasal passage. The *continuants* result from the fairly unimpeded flow of sound through the mouth. The character of the resulting sound is dependent upon the position of the tongue in relationship to the teeth and the general mouth cavity. The *fricatives* are produced by forcing the air through a restricted opening. An *affricate* is a combination of a plosive

and a fricative. The *glides* or semi-vowels result from a relatively free flow of sound modified by some movement of the articulators.

When the sound is made by the activity of the two lips the place in the chart is indicated as *bi-labial*. The *labio-dentals* are made by using the upper teeth and lower lip. The *lingua-dental* sounds are made with the tongue between or in contact with the front teeth. The *lingua-alveolar* sounds are made by the tongue in close approximation or in contact with the alveolar ridge just behind the upper front teeth. The *lingua palatal* sounds are made by the blade of the tongue raised toward the hard palate. The *lingua velar* sounds are made by the back of the tongue in contact with the soft palate or velum.

There are a number of pairs of sounds among the consonants, one of which is voiced, the other voiceless. The voiced sounds originate with the vibration of the vocal folds, and then are modified by the articulators, whereas the voiceless sounds result from the modification of the free flow of air by the articulators only. Otherwise they are essentially the same. In the following chart, those sounds which are voiced are placed on the left in each column and those which are voiceless are placed on the right.

CONSONANTS

	<i>Bi-labial</i>	<i>Labio-Dental</i>	<i>Lingua-Dental</i>	<i>Lingua-Alveolar</i>	<i>Lingua-Palatal</i>	<i>Lingua-Velar</i>	<i>Open</i>
<i>Plosives</i>	b p			d t		g k	
<i>Nasals</i>	m			n		{n <sub>h</sub> } [ŋ]	
<i>Continuants</i>				l r			
<i>Fricatives</i>		v f	th th [ð] [θ]	ʃ s z z	zh sh [ʃ] [ʃ]		l
<i>Affricates</i>				ʃ ch [dʒ] [tʃ]			
<i>Glides</i>	w hw [w]				y [j]		



(b) (p) [b] [p]

These are two sounds of a voiced-voiceless pair. They are made by closing the lips and shutting off the passage of air through the nasal area with the soft palate, building up pressure within the mouth, and then suddenly releasing the air with a puff or a minor explosion. The (b) [b] is produced by setting the vocal folds into vibration instantaneously with, or momentarily before, the explosion takes place. Examples are the initial sounds of the words *but* and *put*.

(m) [m]

This nasal sound is produced in almost the same way as (b) [b] and (p) [p] except that the mouth is kept closed, the vocal folds vibrated, and the sound permitted to escape through the nasal passage, thus requiring nasal resonance. Similar to the above words, but using (m) [m], is the word *mull*.

(d) (t) [d] [t]

These two plosives, likewise voiced and voiceless members of a pair, are produced by closing the nasal passage, pushing the front of the tongue up and forward against the upper teeth-ridge (but *not* against the teeth), building up the air pressure, then suddenly releasing the air with a minor explosive force. In the case of the (d) [d], the vocal folds are vibrated as in (b) [b]. Examples are the initial sounds of the words *dug* and *tug*.

(n) [n]

The nasal sound similar to the two plosives above is (n) [n], the difference from (d) [d] in production being similar to that in which (m) [m] differed from (b) [b]. The same mouth position is taken as for (d) [d] and (t) [t], but the air stream is permitted access through the nasal passage rather than expelled by explosion through the mouth. An example is the initial sound of the word *nut*.

(g) (k) [g] [k]

A third voiced-voiceless pair is (g) [g] and (k) [k]. These sounds are produced further back in the mouth by raising the back of the tongue tightly against the hard palate, building up the pressure, then suddenly lowering the tongue to permit the air to explode over it. To produce the (g) [g] sound the vocal folds are vibrated. Examples are the terminal sounds in *peg* and *peck*.

(ng) [ŋ]

This sound, usually ascribed to *ng*, and often mistakenly described with the admonition, 'Don't drop your g's' is a unitary nasal sound, and not a combination of two sounds. It is produced like the (g) [g], except that the air is driven through the nasal passage rather than being permitted to pass over the tongue. An example is the terminal sound in the word *sing*.

(v) (f) [v] [f]

This is another voiced-voiceless pair, but produced by friction rather than by explosion. The lower lip is brought back and under the upper teeth, the nasal passages blocked, and the air forced out through the opening between the lip and teeth. The (v) [v] requires the vocalization of the air stream in addition to the above. Examples are the initial sounds of *vale* and *fail*.

(tʰ) (tʰ) [θ] [θ]

Two more voiced-voiceless fricatives are (tʰ) (tʰ) [θ] [θ], but these are primarily dentals. In producing these, the nasal passages are blocked, the tip of the tongue is placed between the teeth (or slightly raised so that it rests lightly against the back of the tips of the upper teeth), and the air stream is driven through the tiny space between the tongue and the upper teeth. For the (tʰ) [θ] the air stream must be vocalized. Examples are the initial sounds in *this* and *thick*.

(z) (s) [z] [s]

Very similar to the above sounds are (z) [z] and (s) [s]. This similarity may, indeed, account for much of the *lisping* and the substitution of sounds by persons with high-frequency hearing loss. In the case of these sounds the nasal passages are likewise closed, but this time the tongue is pushed up and forward toward the upper teeth-ridge, allowing a *slight, narrow opening* between the center of the tongue and the teeth through which the air stream is forced. The vocal folds are vibrated in producing the (z) [z]. Examples are the terminal sounds of *buzz* and *fuss*.

(zh) (sh) [ʒ] [ʃ]

The next pair of voiced-voiceless fricatives is (zh) [ʒ] and (sh) [ʃ]. These are produced by closing the nasal passage with the soft palate and pushing the sides of the tongue up toward the inner surfaces of the upper teeth, leaving a relatively wide horizontal, but narrow vertical, passage over the front of the tongue through which the air is forced. The air stream is vocalized for the [ʒ] (zh). Examples are the medial sound in *vision* and the terminal sound in *fish*.

(j) (ch) [dʒ] [tʃ]

This pair, frequently used in English, as the symbols indicate, is a combination of voiced-voiceless plosives and fricatives. The very nature of this combination makes them difficult to produce, and hence they are often the root of mispronunciation. The difference between English and certain foreign languages in the sounds of some of the orthographic symbols also contributes to this problem of mispronunciation among persons with a bilingual background. Examples are the substitution of *cash* [kæʃ] for *catch* [kætʃ] (käch) and *zhust* [ʒast] or *yust* [jʊst] for *just* [dʒast]. You will note that the chief error here is the omission of the plosive (t) and (d) in the combinations

(w) (hw) [w] [ʍ]

This pair of voiced voiceless sounds is likewise the root of much mispronunciation especially because of the tendency to substitute the voiced member for the voiceless in words like *what while why* so that they become *wat uile wy* and so forth. These are bilabial glides or continuants produced by rounding the lips closely, raising the tongue at the back of the mouth and forcing the air stream out through the lips. The [w] requires the vibration of the vocal folds. This sound is usually followed immediately by another sound hence the articulators quickly change to conform to the necessary position. Examples of these are the initial sounds in *wait* and *what*. If you place the back of your hand close to your mouth as you say *what* you will notice that you blow slightly before uttering the [hw]. If the word were spelled as it is pronounced it would be *huat*.

(h) [h]

This is a voiceless glottal fricative produced by closing the nasal passage with the soft palate then opening the lips to permit the free passage of air. The air is then forced through with audible friction. An example is the initial sound in *ham*.

(y) [j]

Although this sound is generally thought of as a consonant it is so often used with vowels (and so often modified by the adjacent vowel) that it is frequently called a *semi vowel*. It is produced by blocking the nasal passage with the soft palate and pushing the tongue up to contact the upper teeth ridge all the way around except at the front where the tip is turned down slightly. It is through this opening that the vocalized stream of air is forced. Then it is quickly modified to conform to the vowel that immediately follows. An example is in the initial sound of *yes*.

## (r) [r]

This is another consonant whose production is somewhat modified by the sound immediately before or after it, which may possibly explain the many substitutions for it, especially among children in their "baby talk." There are many variations of this sound in various parts of the country. Generally speaking, it is produced by shutting off the nasal passage, allowing the tongue to lie fairly flat on the floor of the mouth with the tip turned up slightly, then sending the vocalized air stream across the opening. The "softening" of the sound in Southern speech is accomplished by keeping the tongue-tip down, almost against the lower teeth ridge. Occasionally the [r] is omitted by persons attempting to emulate "stage" diction, but this habit is usually avoided by those speakers who are sensitive to the speech characteristics of their own communities.

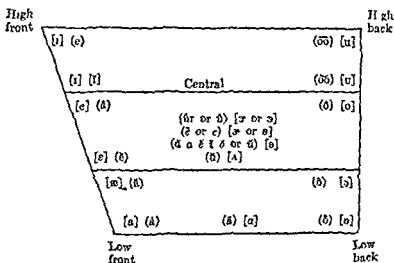
## (l) [l]

This is a voiced, lateral sound, produced by pressing the tongue tip against the upper teeth ridge and permitting the vocalized air to flow out over the sides of the tongue. It is illustrated in the initial sound of *law*.

## Vowels

Whereas the consonants give clarity and precision to our speech, the vowels are basic to its quality. All are voiced sounds, the variation being produced by differing positions of the tongue, teeth, and lips. Often these differences are so slight as to be difficult to detect, thus making distinction among the sounds a real problem. A careful examination of the vowel chart on the next page will further corroborate this observation. At the same time, the visual portrayal of the vowels on this chart will help you to see many relationships that will further implement your skill in correct pronunciation. The chart also illustrates the difficulty of exactly equating the phonetic sym-

bol and the diacritical marks. The gradual movement around the diagram, almost imperceptible at times, from the [i] (e), produced in the high front position of the mouth, through the low front position of [æ] (ä) on through the low back position of [a] (a) to the final high back mouth position used to produce [u] (oo) is a much more satisfactory pre-entation than



the combination of diacritical marks and key words. Quite often the key words are themselves mispronounced thus leading to a chain reaction of further mispronunciations.

Turn your attention, therefore, to the description of the vowel sounds, attempting to differentiate both the 'feel' and the sound of each symbol from every other symbol, especially those immediately adjacent to it. For sake of convenience begin with the first symbol in the upper left hand corner of the vowel chart. (*Merriam-Webster's New Collegiate Dictionary*, 1919 has been used as the basis of the following diacritical markings.)

(i) [ɪ]

This phonetic symbol is representative of a sound more often associated with the same orthographic symbol as found in French and Spanish rather than in English. This fact may contribute somewhat to difficulty in understanding it but at

the same time it may be of great help when you have occasion to work with the bilingual child of French or Spanish background. This sound is produced by arching the tongue high toward the front of the mouth, with the sides of the tongue against the upper teeth, leaving a wide but thin vertical opening over the tongue through which the vocalized stream of air may pass. The tongue muscles are relatively tense, and the lips are open in a rather wide oval position. Words with a wide variety of spelling illustrate this sound, for example *even*, *lay*, *people*, *belief*, and *marine*.

## (i) [ɪ]

A slight distance down the chart is the sound [ɪ] (i), produced by arching the tongue against the roof of the mouth, but slightly farther back than for [ɪ] (ē) and slightly lower. The lateral distance across the mouth opening is about the same, but the vertical distance is greater. The tongue muscles are less tense, and the lip opening is greater vertically but about the same horizontally. This sound is used in the words *sit*, *been*, *Flynn*, and *building*.

## (ā) [e]

This is a case where the two symbols are not exactly equal in the sound represented, for the so-called 'long a' is more nearly a diphthong represented by [eɪ], than a true vowel. It may be more accurate to compare [e] to the half long (ā). In some parts of the country this tendency to diphthongize results in an unacceptable division into two separate vowel sounds that are identifiable as separate syllables. You can avoid this error in large measure by being careful in the manner of production of the sound. The point of contact of the tongue with the hard palate moves farther back than for [ɪ] (i), the tongue tip is lowered, but the sides of the tongue maintain the same general contact with the inner side of the upper teeth. The lips are opened a bit wider than for the preceding sound.

It appears in words like the following *date, jade, gauge, and late*. Its combination with [ɪ] to form the diphthong [eɪ] will be considered with the other diphthongs.

## (c) [ɛ]

This is a progressively lower sound, produced with a relatively lax tongue pushed up against the upper molars and with the tip of the tongue lowered. The opening for the air stream is greater in both width and height than for the preceding sound. The lip opening is substantially the same in width but it is greater vertically. Typical words in which the sound appears are *bet said, any, breadth, and friend*. In many parts of the country it is used interchangeably and indiscriminately with [ɪ]. Words like [tɛn] (tɛn) become [tɪn] (tɪn), and [æŋk] (thɪnk) become [æŋk] (thɛnk). All too often the response to the request, 'Give me a pin, please,' is 'What kind would you like, one to write with or one to fix your clothes with?'

## (ā) [æ]

In producing this sound the tongue moves progressively lower, and the lip opening becomes vertically greater. The tongue is more relaxed, and its contact with the upper teeth is now broken. The opening for the air stream continues to become greater. The sound appears in words like *hat, laugh* (as pronounced in General American), and *apple*.

This sound is often distorted and acquires an unpleasant quality, especially when nasalized, as it is in certain parts of the Midwest and Southwest. It is also often distorted by a diphthongizing process in words like *glass* when it is made to sound like [glɛɪs] (glɪs). In a few areas, and especially by persons with bilingual background, the (ɛ) [ā] is substituted, in which case the word becomes [glɛs] [glɛ-s].

## (i) [a]

This is another vowel not often used alone, but with other vowels it forms the frequently used [aɪ] (I) and [aʊ] (ow). For



producing this sound, the tongue is in virtually its lowest position but slightly arched at the middle. The tongue muscles are relatively relaxed. The lips are open in an oval shape. It represents a mid position between [ɛ] (ä) and [a] (a) in pronouncing words like *dance*, *half*, *calf*, and *bath*. Combined with [ɪ] (i), it is the diphthong sound heard in words like *my*, *I*, *sight*, *buy*, and *lie*. Combined with [ʊ] (oo), it is heard in words like *cow*, *bough*, *out*, and *allow*.

### (a) [ɑ]

This is another low tongue position sound, but in this case the tongue is arched slightly toward the back and relaxed. The lip position is oval. It is a frequently used vowel and appears in words like *stop*, *lock*, *uall*, and *I knowledge*.

### (δ) [ɒ]

Consideration of this vowel is included, although it is rarely used in American English, except in the New England area. It is, however, a common British sound, appearing in the words *not*, *odd*, and *got*, as pronounced in Britain. The nearest diacritical mark for this sound would be (δ), although it is a more closed mouth sound than is ordinarily given in General American. It is produced with the tongue relaxed and low in the mouth and with the lips in a slightly rounded position. It is as though you prepared to say "no," and without moving the lips, said 'nah'.

### (δ) [ɔ]

As its position on the vowel chart indicates, this sound is pronounced with the tongue low, but a bit higher toward the back than for [ɔ] (δ), the lips are in a rounded position. Both tongue and lip muscles are more tense than for the sounds we have just described. The sound is found in words like *stall*, *taught*, and *bought*.

## (ō) [o]

This sound is produced by having the tongue arched high at the back of the mouth, the lips rounded, and both lips and tongue muscles tensed. It is heard in unstressed syllables and in those terminated by plosives, but in the stressed and terminal syllables and those ending in nasals it tends to become a diphthong [ou]. In terms of diacritical marks to indicate this difference perhaps the half long [ō] (ō) is most comparable to the vowel, whereas the diphthong is more like the long [o] (o) sound. Examples of the simple vowel are *obey*, *cloak*, and *coat*. Words illustrating the diphthong are *slow*, *loam*, and *bone*.

## (ōō) [u]

This sound is very similar to the preceding vowel, being produced with the tongue relatively relaxed, arched high in the back of the mouth in such a way that it makes contact with the inner surfaces of the upper molars. The tongue-tip is slightly retracted and down. The opening for the air stream is laterally wide, but vertically narrow. The lips are in a rounded, almost pursed position. The sound appears in *cool*, *pull*, and *would*.

## (ōō) [u]

This vowel is the highest back position sound to be considered. The tongue is tense and arched high in the back, and the tip is lowered against the lower front teeth-ridge. The opening over the tongue for the air stream is wide, but vertically narrow, the tongue being against the upper teeth, well forward on each side. The lips are rounded in a relatively tensed and pursed position. Typical words in which this sound appears are *brew*, *croup*, *root*, and *bruise*.

## (ū) [ʌ]

The first of these mid-position, or neutral, vowels to be considered is familiar to everyone in words like *cup*, *rough*, *some*,

and *hum*. It is produced with the tongue low in the mouth. Both tongue and lip muscles are relaxed, and the lips are open in an oval shape. This sound is found in stressed syllables.

(*ă a e ĭ ō or u*) [ə]

This vowel may be regarded as an unstressed counterpart of the (u) [ʌ]. The manner of its production is very nearly the same—the tongue is low and relaxed and the lips opened slightly. It appears with several spellings such as *about*, *silent*, *direct*, *colon*, *circus*. Any unaccented vowel tends to become [ə] when it is used in connected speech. Occasionally in more formal speech situations the spelling of the word tends to influence the pronunciation. For example, a speaker might pronounce the *i* in *evil* (i) [ɪ] rather than as (i) [ə], which is more acceptable in most instances.

(*ūr or ū*) [ɜ or ɜ]

The vowel *r* is found in accented syllables. This sound occurs when the *r* combines with the preceding vowel to form one sound as in *bird*, *heard*, *word*, *Merrille*, *burn*, *Myrtle*. (*ūr*) [ɜ] is made by curling the tongue-tip toward the back of the mouth. This is the vowel sound with strong *r*-quality which is heard in general American speech. In the South and East the vowel is softened by having less of the *r*-quality, which is the result of letting the tip of the tongue remain in a more neutral or forward position.

(*e or e*) [ɝ or ə]

The unaccented vocalic *r* follows the same principles as does the stressed sound (*ūr or ū*) [ɜ or ɜ]. It is found in such words as *maker*, *urbanity*, *yesterday*, *Virginia*, *elixir*. As in the case of the accented form given above, the *r*-quality is softened by many speakers in the East and South.

### Diphthongs

In addition to the consonants and the vowels, all of which are essentially unitary sounds—that is, sounds that stand alone

and are clearly and separately identifiable from any other—there are six combination sounds that represent a wedding of two vowel sounds. Some of these diphthongs [eɪ] (a) [ɔɪ] (i), and [aʊ] (ow), have been called to your attention in discussing the vowels. You can recognize the diphthong characteristic by the need to move one or more of the articulators—the tongue, lips, or jaw—in the process of production. Try, for example, to say 'I' without moving the tongue or the jaw.

## (a) [eɪ]

This combination is the subject of some controversy. Kenyon and Knott use only the initial vowel symbol, but many writers use the [eɪ] to symbolize words like *may*, *mail*, *razor*, and *they*. There is little disagreement in the use of [e] in unstressed syllables, but in stressed and terminal syllables there seems to be some justification for describing the sound as a diphthong.

## (ow) [aʊ]

This common diphthong is clearly the combination of two sounds, in some regional dialects it is distorted by substituting [æ] for [a]. In addition, many persons tend to nasalize it. This tends to result in pronunciations like the following: *down* [daʊn] (dā ōn), *about* [aːbʌʊt] (abā ōt), *mouse* [maʊs] (mā ōs), and *cow* [kaʊ] (kā ō).

## (o) [oʊ]

This is another combination about which there is some controversy. It may be justified as a diphthong in the terminal position and in stressed syllables, for there is a discernible movement from one mouth position to another in words like *blow*, *old*, *toes*, and *beau*. As with any other diphthong, producing this sound is merely a matter of forming the appropriate articulatory position for the opening sound and then gliding into the second.

## (oi) [ɔɪ]

Although there is no disagreement about this being a diphthong, there are many distortions of and substitutions for it, resulting in the mispronunciation of words containing the sound. For example, *oil* [ɔɪ] (oil), becomes [ɛɪ] (črl), or possibly [ɔ ɪ] (ɔl)

## (i) [aɪ]

This is perhaps the most common of all diphthongs, and it is readily identifiable by most persons in words like *I*, *fright*, *lie*, *buy*, and *eye*. At the same time, many persons omit the second part of the diphthong and modify the first part to such an extent that these words, and others like them, are pronounced as *far* instead of *fire* or *a* instead of *I*.

## (ū) [ju]

This diphthong is widely used and almost as widely abused by omitting the first part of it. However, there are some generally accepted differences in the regional pronunciations. Whereas everyone probably accepts the pronunciation of *hue* as [hju] (hū) and *pew* as [pju] (pū), the Eastern American and the British are likely to be alone in pronouncing *suit* as [sjut] (sut). It is much more likely to be heard as [sut] (ōō). *New* is as likely to be heard as [nu] (nōō) as it is [nju] (nū). When using words containing this diphthong, you should be guided by the generally accepted pronunciation of the better educated persons in your region.

Frequently it is desirable to collect and to use for practice sentences that emphasize specific sounds. Two groups of such sentences follow.

## CONSONANT PRONUNCIATION IN SENTENCES

- 1 Mr Miller had climbed many mountains. But the bottomless chasm that he glimpsed dimly before him was the mightiest in his memory.

- 2 Laden down by their burdens, Dan and Ned ran from the barn into the open. Their keen senses warned them that the tornado was not far distant.
- 3 The monks singing in the evening light had no inkling that anything was wrong. Suddenly the strong tones of the gong ring out.
- 4 Part way up the slope above the pool was a popular camping spot. Many people stopped there for picnic suppers among the pines.
- 5 The British were not bothered about the robbery. They believed that they could bribe the Arab to betray his tribe.
- 6 After waiting for twenty minutes the train left the station for the western front. The veterans went to sleep, but the excited recruits sat and talked all night.
- 7 The doll's red dress was soiled and muddy, but the ragged child hugged it adoringly.
- 8 Old Katy had a particular dislike for hawks and crows. She called them "wicked creatures."
- 9 As the big dog began to dig under the log, Gary forgot his hunger and grabbed his gun.
- 10 Early every summer our barn is covered with brilliant red roses. The broad crimson roof draws admiring crowds from far and near.
- 11 Lawyer Clark held his little felt hat and his black gloves in his lap. He silently placed the valise containing the will on the table.
- 12 "For breakfast," said Father, "I find that coffee is the staff of life. I refuse to be softened by all this foolishness about half a grapefruit."
- 13 I believe I'll save this heavy veil. The vogue might be revived eventually.
- 14 We thought that the theory about the death of the author was pathetic. But we had faith that something would lead to the truth.
- 15 My father finds it hard to breathe in this weather. Even the heather withers.
- 16 The successful student of voice in speech does not assume that class exercise is sufficient. He also practices by himself outside of class.
- 17 My cousin's play "The Zero Zone" is pleasant and amusing. But it won't be chosen for a prize because it doesn't deserve it.

- 18 A flash of lightning showed the fishing ship in the shallows close to shore With one great crushing motion the ocean dashed it against the shoal
- 19 Even before the explosion at the garage, the Persian made a casual allusion to sabotage
- 20 Hurry back anyhow, Harry It will help if you hear only half of the rehearsal
- 21 "What is that?" he whispered Somewhere from the left came the whistle of a bobwhite
- 22 Wait until the weather is warm Then everyone will want to walk in the woods
- 23 Did you ever speculate on the comparative uses and values of onions and yellow jams?
- 24 Mitchell was a righteous old bachelor He watched for a chance to chase the children out of his cherry orchard
- 25 All but Judge Johnson pledged allegiance to the new legislation He objected because it was unjust to the soldiers in his region

## VOWEL PRONUNCIATION IN SENTENCES

- 1 Some people reason that "*seeing is believing*" They feel that they are frequently deceived
- 2 Bill saw a big pickerel swimming in the ripples He licked his lips in anticipation of a delicious fish dinner
- 3 Several veteran members of the Senate expressed displeasure Special legislation to regulate the selling of eggs was not necessary, they said
- 4 Sally banged the black Packard into a taxicab It was badly damaged by the crash
- 5 I am unable to understand my Uncle Gus He mutters and mumbles about nothing
- 6 John started across the yard toward the barn His father remarked calmly that he'd better not wander too far
- 7 Is Shaw the author of '*Walking on the Lawn*'? I thought it was Walter Hall
- 8 Captain Hook pushed through the bushes to the brook From where he stood it looked like an ambush

- 9 As a rule, we go canoeing in the forenoon The pool is too cool in June
- 10 Hugh refused to join the musicians' union His excuse was viewed with amusement
- 11 Don't go home alone in the snow You'll be cold and soaked and half frozen
- 12 Towler wants to plow all the ground around his house Somehow I doubt if the council will allow it
- 13 The agent remained away all day Late at night he made his way to the place where the sailors stayed
- 14 The tile workers were fighting for higher prices and more time off They tried to drive back the strike breakers
- 15 The boys toiled noisily in the boiling sun They enjoyed the work that Roy avoided

### *Some Common Articulatory Problems*

Now that you have become familiar with the symbols that form the basis for acceptable articulation, you will wish to give attention to some of the more common articulatory problems. These involve substitutions, such as *d* for *th* in *this*; additions, such as the extra *a* often heard in *athletics*, making it *athaletics*; or omissions, such as leaving the *h* out of *him*. Only rarely do organic defects produce any of these articulatory problems. It is not that you are unable to produce the sound, it is simply that you may, for one reason or another, have failed to form the appropriate habits. Your immediate task, as a prospective teacher, then, is to break the old faulty habit and to substitute a new appropriate habit of usage.

Going back to the discussion method for your basis of procedure, you are first concerned with the identification of the problem. Specifically, what is your problem? First, listen to yourself critically in your classroom, at your leisure time activities, and in your conversation. You may discover certain habitual substitutions. Second, test yourself on words containing the sounds in question, and to your satisfaction corroborate your preliminary diagnosis. Then check to see if you can produce the sound for which you have been substituting, if you



have not already discovered that you use the sound appropriately in other words or sound combinations. If you can produce the correct sound in isolation, you can be certain that you have no organic defect. Third, you may try nonsense syllables to accustom yourself to the appropriate production of the sound in combination with other words. Practice with these until you have assured yourself that you can produce the sound satisfactorily and without difficulty. Fourth, practice on words with which you previously had difficulty until you recognize the difference between the acceptable and the unacceptable formation of the sound. Next, work with suitable drill materials. The fifth and final step is the reinforcement in usage of your correct habit pattern.

It is impossible in a book of this kind to consider all of the possible articulatory disorders; whole books have been devoted to nothing else. A list of the more common errors is given here for your convenience. You may supplement these with others that you observe. Phonetic symbols are used for the most accurate description. Even if you are not familiar with phonetics, you will recognize the types of errors indicated in this list.

## SUBSTITUTIONS

n for ŋ in such words as doing  
 d for t in words like party  
 w for hw in words like white  
 ɔɪ for ɜ in words like learn  
 t for θ in words like thought  
 d for θ in words like this  
 dʒ for ʒ in words like garage  
 ɪ for ə in words like soda  
 i for ɪ in words like dishes  
 eɪ for ɛ in words like egg  
 ɪ for ɛ in words like ten  
 ɛ for ɪ in words like think  
 əu for au in words like town  
 ɜ for ɔɪ in words like boil

## OMISSIONS

t from words like last  
 t from words like kept  
 j from words like figure  
 d from words like shouldn't  
 h from words like human  
 ə from words like experience  
 ə or ɪ from words like belief  
 ə from words like suppose  
 l from words like picture  
 r from words like library  
 ɜn from words like government  
 ɡ from words like recognize

## ADDITIONS

r to words like *saw*<sub>—</sub>  
 t in words like *attach*<sub>—ed</sub>  
 d in words like *drown*<sub>—ed</sub>  
 j in words like *column*  
 o in words like *film*  
 o in words like *athlete*

## REVERSALS (or additions and omissions combined)

*caluary* for *calalry*  
*Febuary* for *February*  
*irrealent* for *irrealcant*  
*pharnyx* for *pharynx*  
*prespiration* for *perspiration*  
*temperment* for *temperament*  
*doctorial* for *doctoral*

These examples by no means exhaust the long, long list of articulatory errors that may be made, but they are suggestive of types you will observe. Your own high standards of correctness will lead you to the identification of many more.

*Pronunciation and Word Lists*

As a teacher you will be expected to use the pronunciation most acceptable among the cultured, educated persons in your section of the country. This will certainly mean confidence and assurance in using the vocabulary peculiar to your field of subject matter. These fields are too numerous and their vocabularies are too great to be explored here. Here we shall limit ourselves to those words most commonly mispronounced, mis-accented, or faultily enunciated.

Although the phonetic symbols are used here to indicate acceptable pronunciation of the words listed, you will do well to check also the dictionary pronunciation, which is indicated by diacritical marks. Since the dictionary is a universal tool in the classroom you will need to guide your pupils in its use and help them to interpret the information they find when they turn to the dictionary for aid. The authors have included only one pronunciation, even though, in many cases, different pronunciations may prevail in different regions and may be recognized by different orthoepists. You should consult your dictionary for alternative pronunciations and note reputable uses in your own community.

abdomen	æb'domən	calm	kam
absolute	'æbsəlut	carton	'kɑrtən
absurd	æb'sɜd	casual	'kæʒuəl
accept	ə'sept	causal	'kəʒl
address (n)	ə'dres	Celt	selt
address (v)	ə'dres	chalet	ʃæ'le
adult	ə'dʌlt	chaos	'keas
again	ə'gen	chasm	'kæ səm
aggravate	'ægrəvet	chimney	tʃimni
agile	'ædʒəl	chocolate	'tʃɒkəlɪt
allied	ə'laid	client	'klaɪənt
amateur	æmə'tʊr	clientele	klaɪən'tel
apropos	ˌreprə'pɒ	clique	klik
architect	'ɑrkətekt	Colorado	kələ'rædə
arctic	'ɑktɪk	column	'kʌləm
armistice	'ɑrmɪstɪs	company	'kʌmpəni
ascertain	ˌæsə'ten	comparable	'kʌmpərəbl
assay	ə'se	consul	'kʌnsəl
athlete	'æθlɪt	corps	kɔr
attacked	ə'tækt	corpse	kɔrps
		coup	ku
balk	bɔk	coyote	'kaɪot
baptize	bæp'taɪz	creek	kri:k
barbarous	'bɑbərəs	cruel	'kruəl
barrage	bə'rɑʒ		
bass (fish)	bæs	Danish	'denɪʃ
bass (music)	bes	data	'detə
because	bɪ'kəʒ	deaf	def
belligerent	bə'lɪdʒərənt	defense	dɪ'fens
biography	baɪ'ɑgrəfi	deluge	'deljʊdʒ
bizarre	bɪ'zɑr	despicable	'despɪkəbl
blackguard	'blægərd	diphtheria	dɪf'θɪrɪə
Boccaccio	bɒ'kʌtʃɪo	doughty	'daʊtɪ
breeches	'bri:tʃɪz	drowned	draʊnd
brooch	brotʃ	duty	dʒʊtɪ
bureaucracy	bju'rakrəsi	efficacy	'efəkəsi
bury	bəri	eleven	i'levən
		elm	elm
cache	kæʃ	en route	ən'rut
calculate	'kælkjə let	ensemble	ən'sɑmbl

entente	an'tant	laissez faire	'lese'fer
envelop	en'vəlp	lamentable	'lemantəbl
envelope	'envə,lop	larynx	'lærɪŋks
escape	ə'skep	lingerie	'lɪŋʒəri
experience	ɪk'spɪəriəns	literature	'litərə,tʃər
		luscious	lʌʃəs
Fascism	'fæʃɪzəm	Magi	'medʒar
February	'februəri	Magna Charta	'mægnə 'karta
finance	fə'niəns	maintenance	'mentənəns
forehead	'fɔrɪd	marital	'mærətəl
formidable	'fɔrmɪdəbl	martial	'mɑ:ʃəl
		mischievous	'mɪʃɪvəs
geisha	'geʃə		
geometry	dʒɪ'amɪtri	Nazi	'natsɪ
gratis	'grætɪs	Negro	'nɪɡro
grievous	'ɡri:vəs	nothing	'nʌθɪŋ
gross	ɡrɒs	nuisance	'nju:səns
guarantee	ɡerən'ti		
hearth	hæ:θ	offense*	ə'fens
		oil	ɔɪl
Idaho	'aɪdə,ho	orgy	'ɔ:rdʒɪ
immediate	ɪ'mɪdiət	our	ɑ:ər
impious	'ɪmpɪəs	overalls	'ovə,ɔ:lz
incognito	ɪn'kɒɡnɪ,tə		
incomparable	ɪn'kɑmpərəbl	particular	pə'tɪkjələ
interest	'ɪntrɪst	partner	'pɑ:tnə
interpret	ɪn'tɜprɪt	poem	'pɔɪm
intramural	ɪntrə'mjʊərəl	poor	pʊər
Iowa	'aɪəwə	precedent (adj.)	pri'sɪdənt
iron	aɪə:n	precedent (n.)	'presə,dənt
irrevocable	ɪr'revəkəbl	prelate	'prelɪt
		preparatory	pri'pærə,tɔ:ri
joyous	'dʒəkənd	pronunciation	prə'nʌnsɪ'eʃən
just	dʒʌst	protein	'prəʊɪn
juvenile	'dʒuvənɪl		
		quiet	kwaɪət
khaki	'kɒki		

\* In athletics *offense* and *defense* are often heard with the accent on the first syllable

recipe	'resəpi	umbrella	əm'hrelə
recognize	'rekəg,naiz	understand	,Andə'stænd
regular	'regjələ		
remunerate	ri'mjuna,ret,	vehement	'viəmənt
research	ri'sɜ:tʃ	vehicle	'viəkl
respite	'respit	villain	vilən
sandwich	'sændwɪtʃ		
schism	'sɪsəm	wash	wɔʃ
scourge	skɜ:dʒ	wept	wɛpt
similar	'sɪmələ	what	hwət
slept	slept	when	hwɛn
subsidiary	səb'sɪdɪ,əri	which	hwɪtʃ
subtle	'sʌtl	white	hwait
superfluous	su'pəfluəs	why	hwaɪ
together	tə'geðə		
toward	tɔrd	zoology	zo'ələdʒɪ

You will discover, as you consult different dictionaries, that one will frequently offer a pronunciation that is not given in another. This does not mean major disagreement or that there is no specific standard which one can follow. Any that is given in a good dictionary is acceptable. The introductory paragraphs of the *Merriam-Webster Collegiate Dictionary* express the point as follows:

The term *correct pronunciation* is often used. Yet it is probable that many who use the term would find it difficult to give a clear and precise definition of the sense in which they use it. When the essential facts are considered, "correctness of pronunciation" must be a flexible term.

The standard of English pronunciation, so far as a standard may be said to exist, is the usage that now prevails among the educated and cultured people to whom the language is vernacular, but, since somewhat different pronunciations are used by the cultivated in different regions too large to be ignored, we must frankly admit the fact that, at present, uniformity of pronunciation is not to be found throughout the English-speaking world, though there is a very large percentage of practical uniformity.<sup>1</sup>

<sup>1</sup>By permission. From *Webster's New Collegiate Dictionary*, copyright, 1949, 1961 1963 by G. & C. Merriam Co.

Examine the following words, which are frequently pronounced in a variety of ways. Not all of these ways are acceptable. Do not depend upon how you hear others in your environment pronounce them, rather look them up, record the diacritical markings, and listen to the way they are pronounced by your acquaintances. You may find it quite interesting to compare pronunciations if some of your classmates use dictionaries different from yours. Be sure you acknowledge all of the pronunciations listed in the dictionary you use. Watch the syllabification, accents, and individual sounds.

## LIST OF WORDS FOR EXAMINATION

acclimated	clandestine	implicable
acumen	clematis	impotent
ahis	combatant	infamous
almond	conduct	inveigle
anemone	conjugal	jugular
antipode antipodes	courtier	leisure
apparatus	culinary	library
apricot	ennui	mineralogy
arbutus	epitome	oligatory
archangel	exquisite	peony
ascetic	extant	pianist
aspirate	flaccid	porcelain
auxiliary	gape	preferable
Babel	genealogy	precedence
bade	genuine	romance
bouquet	gratis	sacrilegious
caliope	grimace	secretive
caricature	height	sinecure
cellist	homage	temperament
cerebrum	hospitable	turquoise
cereement	impious	xylophone

*Problems, Projects, and Other Activities*

1 As you have read this discussion of articulation in speaking you have probably raised questions about its importance to you as a teacher. Take time now for a class discussion of such questions. The following questions may "get you started," but add any others about which you are genuinely concerned.

- (a) To what extent is there a "right" or "wrong" pronunciation of words?
- (b) To what degree is appropriate pronunciation a *matter of concern* for the teacher?
- (c) How do enunciation and pronunciation affect the intelligibility of speech?
- (d) Would you favor a uniform "standard American" speech pattern? Be prepared to defend your position
- (e) How are the ways in which parts of the speech mechanism are manipulated and the sound ultimately produced related to each other? To what extent do you think it is *important to know* this relationship?

2 Try to analyze your own mastery of speech sounds by asking yourself the following questions. It may be profitable also to use *some* of the questions for general discussion and group evaluation

- (a) Are my lips sufficiently mobile?
- (b) Does my tongue have considerable agility?
- (c) Does my throat ever feel tense?
- (d) Am I able to articulate all of the consonant sounds accurately and easily?
- (e) Am I able to read dictionary markings accurately?
- (f) Am I attempting to cultivate a speech style foreign to me and to my region?
- (g) Do I form my vowels accurately?
- (h) Do I realize that in the spelling of many words such as *parliamentary* and *almond* there are certain letters that should not be pronounced?
- (i) Do I use my lips sufficiently as I speak?
- (j) Do I use assimilations that are not considered good usage?
- (k) Do I avoid dropping the ends of words?
- (l) Am I so careful about my speech that it sounds affected?
- (m) Do I criticize unjustly the pronunciation of others?
- (n) Do I have any "baby talk" characteristics?
- (o) Does my speech represent correctly my personality?
- (p) Do I understand and use the principle of gradation?

3 Prepare a short talk on some aspect of speech about which you have strong convictions. Perhaps you can relate a personal experience that will be illuminating and helpful. Here are a few suggested topics

How to avoid the appearance of tension in speaking  
 What I learned from an analysis of my voice  
 Why do some people 'lose control' before an audience?  
 A teacher who is hard to understand  
 Can pronunciation be too pedantic?  
 Trouble with tongue twisters  
 A visit to a speech laboratory  
 Little brother learns to speak

4 Select ten words from the list given for pronunciation practice. Have five of your friends who are not in this class pronounce each word for you. Record their pronunciation either by diacritical marks or phonetic symbols. Check with the dictionary to determine whether the pronunciations used are given as "acceptable."

5 Devise a group pronunciation test by constructing sentences using words from the pronunciation list. As the sentences are read aloud (by each member in turn) ask a committee to record the score by giving one point for each key word correctly pronounced.

6 As you discover other words that give trouble, either to yourself or to your friends, add them to the pronunciation list for practice. Set aside a page in your notebook for "words to watch" in trying to improve your articulation.

7 It is probable, in the brief study of diction presented in this chapter, that you have become interested in certain problems that you would like to investigate more thoroughly. If so, you will find the following sources helpful.

- Ainsworth, Stanley, *Speech Correction Methods* New York: Prentice Hall, 1948.
- Anderson, V. A., *Training the Speaking Voice* New York: Oxford, 1942.
- Brigance, W. N. and Florence Henderson, *A Drill Manual for Improving Speech* Philadelphia: Lippincott, 1915.
- Fairbanks, Grant, *Voice and Articulation Drillbook* New York: Harper, 1940.
- Field, Victor A., and James F. Bender, *Voice and Diction* New York: Macmillan, 1949.
- Johnson, Wendell, Frederic L. Darley, and D. C. Spriestersbach, *Diagnostic Manual in Speech Correction* New York: Harper, 1952.
- Manser, Ruth, *Speech Correction on the Contract Plan* 3rd edition New York: Prentice-Hall, 1951.



Parker, William R., *Pathology of Speech*. New York: Prentice-Hall, 1951.

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New York: Prentice-Hall, 1947.

West, Robert, Lou Kennedy, and Anna Carr, *The Rehabilitation of Speech*.  
New York: Harper, 1947.

## *Acquiring Proficiency in Speech Activities*

YOU ARE NOW concerned with the immediate problem of preparing yourself for better teaching. You are participating in scores of situations demanding the effective use of speech. You are reciting in class, participating in class discussions, working in groups within classes, making oral reports, reading material aloud in class, listening to others, and taking notes on lectures and demonstrations. Almost as important, perhaps even more so in some cases, is your participation in campus and off campus activities, such as social groups, special interest organizations, church groups, and recreational activities. Even those who have completed their formal preparation find themselves engaged in essentially the same types of speech activities as those discussed in this chapter.

### *Class Recitation*

Let us look first at some of the speech needs involved in class recitation.<sup>1</sup> Naturally you need to *know* the subject matter

<sup>1</sup> By recitation we mean more than the formal question and-answer technique used to test one's memory of what the book says. It includes the thoughtful interplay of ideas between student and teacher. Usually the best questions are those that call for interpretation, personal comment, discussion, criticism, or application. In such cases the answer is more than giving back, or re-citing. It calls for the formulation in the student's own words of ideas relevant to the problem under discussion.

being discussed if you are to answer questions intelligently. Quite as important is your ability to find the right words to give a clear, concise, direct answer. Many students are content with foggy answers. They have a certain facility, even fluency, in the use of words, but their statements are ambiguous, often irrelevant. They seldom deceive anyone but themselves. Assuming that you have a suitable vocabulary to express your ideas, your voice must be adequate in volume and vigor to make your words heard. "But," you will probably say, "these things are so obvious." Quite true. But as any classroom teacher can testify, the number of students is legion whose recitations are inadequate for such "obvious" reasons.

The first step toward good recitation is to *listen* well, for this is a simple stimulus-response situation. As has been emphasized before, *oral communication is a circular activity involving transmission AND reception*. You can no more make a good recitation without good reception than you can turn on an electric light when there is no current.

The second step is to formulate your answer clearly in your mind so that you can give it with confidence and understanding. Remember that your audible response is only one part of your total response. Your facial expression or voice may reveal an indecision or uncertainty that tends to negate what you are saying. Consider the cumulative effect of such responses on your instructor and the members of your class. This is, in turn, reflected in another portion of the total circular process, your grade. But much more important is the effect on *your learning*. Psychologically speaking, your response in clear, unambiguous language, and in equally clear, decisive voice, will tend to "fix" the learning far more definitely in your own mind than will any lecture your instructor can give.

In brief, then, effectiveness in recitation involves, first, listening well; second, formulating a verbal response in your mind; third, responding with both visible and audible symbols that are integrated in the expression of your ideas. The total result of all this is to increase your own learning and to create

a favorable impression on others. A secondary effect will probably be to increase in some measure, the learning of your fellow class members even as their effectiveness will contribute to better learning on your part. In this respect the class recitation becomes a matter of social as well as individual responsibility.

## CLASS RECITATION EVALUATION

Name \_\_\_\_\_ Class \_\_\_\_\_

Check each item below according to your best judgment

I—Inferior F—Fair G—Good E—Excellent S—Superior

	I	F	G	E	S	
Apparent listening						Assets, liabilities and suggestions for improvement
Spontaneity of response						
Knowledge of material						
Conciseness of response						
Clearness of response						
Effectiveness of voice						
Bodily response						
General evaluation						

As a project try evaluating the recitation of other members of your class or members of other classes. For sake of convenience your instructor may designate a portion of the class say one third or one fourth to evaluate the other members. The groups may be rotated in such a way that every person will have been evaluated by two thirds or three-fourths of the class members. These evaluations should then be checked by the instructor for objectivity and thoroughness. Evaluators should be seated in a position from which every other member of the class can be seen. This evaluation will have a three fold

value First, it will help you to determine more satisfactorily how good class recitation is achieved as you observe it in others, second, by introspection you may compare your own methods of recitation with those of others, and finally, you may get an objective picture of yourself as others see you This project should contribute substantially to the effectiveness of your class work.

### *Class Discussion*

Even more important than the limited recitational activity in the learning process is class discussion, especially in the modern classroom where it is effectively and extensively used Classroom discussions for the most part are likely to deal with problems relating directly to the subject matter or to the planning of group experiences You may perhaps be concerned with the problem, "Of what significance were economic factors in the adoption of our Constitution?" or "How do plant diseases affect our modern society?" or "How can art be most effectively presented to children in the primary grades?" Or you may have a group problem to discuss in regard to the initiation or completion of a project

### *Improving Your Discussion by Planning It*

Discussion, as implied above, normally develops around problems The five basic steps in dealing with a problem are (1) define, (2) diagnose, (3) seek solutions, (4) reach tentative conclusions, (5) put them into effect Not every problem will involve equally great emphasis on each step Indeed in some problems you may even omit certain of these steps The problems you discuss generally fall into three groups

- (1) problems of fact, in which you ask, "What is true?" or "What exists?"
- (2) problems of value, in which you ask, "What is it worth?" and

(3) problems of policy, in which you ask "What should be done?"

Some problems of fact that might be discussed in your college classes are What are the speech needs of the elementary school teacher? The secondary school teacher? The school administrator? What are the general education needs of the teacher? What is the nature of learning?

In the field of value, you might consider these What courses in science are most useful to teachers? What are the most effective methods of improving substandard reading? Of what benefit is a program of camping education to the prospective elementary teacher? You will note that problems of value deal also with factual information, but the objective of the discussion goes much beyond the factual level

The problems of policy are limitless in number You are concerned with them at every turn What courses shall I take next semester? In what extra-curricular activities shall I engage? What should be done to improve the recreational activities on the campus? Shall I follow a regular study schedule?

The most important steps in dealing with problems, and unfortunately the ones you may be most likely to take for granted, omit, or "short circuit," are the first two listed below Voltaire once said, "If you would dispute with me, define your terms" Nothing could be more true of discussion for without clear definition there can be no common basis for understanding, no basis for a meeting of minds

*Defining and Describing Your Problem* Definition of terms and of the general meaning of your problem may be accomplished in a number of ways First, *by explication* You clarify what you mean by explaining it, perhaps using some dictionary definitions, elaborating, using simpler words to make the problem clearer, or *citing synonymous words* Second, *by negation* In this case you tell what you do not propose to include, or what the problem is not For example, in one of the problems just suggested, you might point out that for purposes of your discussion, "methods in improving substandard reading" will

not include speech correction. Or in considering "extra-curricular activities" you make it clear that you will not include off-campus activities. Third, *by example*. In discussing extra-curricular activities, you might clarify your problem by citing certain kinds of activities which you intend to discuss. Fourth, *by classification*. In chemistry, the elements are classified into acids and bases. Therefore, in discussing hydrogen sulfide you might begin by classifying it as an acid. In some areas of experience, however, the classification method is not as satisfactory as it is in the exact sciences. For example, how can you "pigeon-hole" Senator Wayne C. Morse and Senator Robert A. Taft as Republicans or Senator Harry F. Byrd and Franklin Delano Roosevelt as Democrats? This illustration indicates that classification is often too rigid and categorical to be useful for discussion purposes. Fifth, *by gradation or relationship*. Draw an imaginary line on which you place at one extreme "mutual agreement" and at the other "physical force" as methods of resolving conflict. Relatively, where would the following belong: discussion, debate, propaganda, salesmanship, authoritarian orders? Likewise, with any other problem or topic, comparisons such as the above can be used to establish the position of your problem in the continuum in which it belongs.

The definition of terms and problems may not be an easy task, but it is most rewarding as discussion proceeds. It is perhaps the most effective means of preventing the discussion from going afield, for it sets the boundaries within which you propose to operate. It helps to avoid misunderstandings, and for the most part eliminates extraneous matter.

*Diagnosing Your Problem*. Second in order and second only to definition in importance is diagnosing the problem. No reputable doctor would prescribe for an illness until he had exhausted every effort to diagnose it. In the areas of social, economic, political, educational, and religious ills, people seem to be less careful about determining causes before prescribing remedies. The common practice is to take a quick look, then say, "There ought to be a law . . . What are some questions

you may well ask in diagnosing a problem? Here are a few that may lead to others by which you may discover the background and causes. Is the problem new? Where was it first observed? Have other persons in other times had experience with it? How did it seem to arise? Why is it important? What have been its effects? What are the probable causes? Can clear-cut cause and effect relationships be established? What conflicts in basic beliefs or standards of value have caused this to become a problem?

Regardless of the nature of the problem you are going to discuss whether it concerns a party for your club or a matter of policy in your school, the importance of these first two steps in discussion cannot be overemphasized. They may be difficult to handle and may require diligent search for all available data but "digging for facts is better exercise than jumping at conclusions." Facts and basic data are not always readily available but in questions of policy, no solutions should be considered until every possibility of discovering the facts and basic data has been exhausted. This does not mean merely going to a library to peruse the *Reader's Guide* or plying your reference librarian with endless questions about "Where can I find this—or that?" To be sure, published sources should be diligently examined, but a bit of introspection, coupled with serious thinking on your own part, is often rewarding, and sometimes adequate for the simpler types of decisions you must make. Sometimes you need to consult "people who know" for information relevant to your problem. Congress for example seldom draws up a major piece of legislation, such as a tax bill without first calling in for hearings experts in the field and permitting every person with significant information to present it.

Neither can you successfully arrive at solutions until values have been appropriately considered and weighed. For example in considering how to achieve the most satisfactory discipline in the classroom, your first consideration is "Just what do we mean by discipline?" All may agree on what discipline means but there may be much difference of opinion in regard to its



value in a particular type of learning situation. Whenever alternatives are involved comparative values have to be considered.

*Seeing Solutions.* The third step, discovering possible solutions, is a major item of consideration in all problems of policy and action, but it has no place in problems of fact, and seldom is involved in questions of value, unless the values are affected by various possible courses of action. Although many proposed solutions have little merit and may be merely 'brainstorms' of the lunatic fringe, every possibility merits some consideration. It is seldom that there is one *and only one* way of doing something. There may be one way that is more satisfactory than another in a given set of circumstances. Time was when iron was the 'best' material for the rims of farm wagon wheels, but today they are rapidly being displaced by pneumatic tires, the availability of rubber, combined with other circumstances, has made iron rims obsolete.

*Reaching Conclusions.* The fourth step, arriving at tentative conclusions, is suggested by what has just been said. You can not use every possible solution, so you must narrow the field to the one or more which can, in light of current circumstances, be accepted for action, if your problem is one of policy or action. If you are dealing with a problem of fact or value, your tentative conclusions may be a summary of the most significant data or the most important aspects of value.

Since most of your problems are those of policy or action, you will test the solutions with the question, 'Which will most satisfactorily deal with the causes or needs discovered?' If you have been thorough in your diagnosis, this step will be much easier. In some cases you may have been able to discover little but symptoms, or the outward manifestations of the problem. If that be the case, your solutions may have to be limited mainly to temporary relief of the situation or to minimizing of the symptoms.

*Taking Action.* Fifth and finally, if your problem is one of action or policy that lies within your power to implement, you

to be a teacher, some suggestions are in order to achieve the maximum effectiveness from your participation. As a leader of a group, your first responsibility is to become acquainted with every member of your group, at least to be sure of the name of each member. As a leader you are in somewhat the position of a stage-manager for a dramatic production, you set the stage for the action that is to follow. You may open with a brief statement of the reasons for discussing the problem, point out its importance, and indicate a possible definition of it. By this time you may have observed that some member of your group is "itching" to say something. By all means give him a chance. Don't keep the spotlight position for yourself. Encourage the fullest possible participation of the entire group. You can do this by asking appropriate and timely questions and by maintaining an informal and democratic climate in the group. One danger to be avoided is the "generation of heat" around differences of opinion. A skillful leader will keep command of the situation and steer the discussion into more objective and less emotional channels.

From time to time it will also be necessary for you to summarize what has been said. This should be done at least at the end of each stage of the discussion, and oftener if the material is complex and difficult to follow. Again, you will find questions helpful, for example, "Are we agreed that the problem means this to all of us?" followed by a brief statement of it. In this way you leave the door open to additional contributions from group members. If you summarize with flat, dogmatic statements the members of your group will be inclined to withdraw from active participation. The net result will be a "dead" discussion. As a leader try to be alert at all times to the reactions of every member of the group. Observe all clues of interest, lapses of attention, eagerness to speak, doubt, disagreement, approval.

*Practice Being a Member.* As a member of the discussion group, you are actually as much concerned with the success of the group process as is the leader although you may seem to

lack the "power" to implement it. Actually, by being a live, dynamic, actively participating member of the group you may promote its effectiveness as much as does the leader. Your first obligation is to be a cooperative member. This does not mean being a Casper Milquetoast kind of person, whose total con-



*Courtesy of Adult Leadership*

*Neither the leader nor the group members should lose sight of the purpose of the discussion*

tribution is a nod of the head or 'I think so too'. It does mean that your objective will be to promote a better understanding of the problem by sharing your knowledge and your views and participating helpfully throughout the discussion. Raise questions about data supplied by others with an attitude of intellectual curiosity rather than with criticism and disparagement.

# DISCUSSION EVALUATION SHEET

Date \_\_\_\_\_ Time \_\_\_\_\_ Room \_\_\_\_\_ Critic \_\_\_\_\_

I—Inferior, F—Fair, G—Good, L—Excellent; S—Superior

Leader \_\_\_\_\_ Subject \_\_\_\_\_  
General evaluation \_\_\_\_\_  
Comments and suggestions \_\_\_\_\_

Preliminary analysis  
Initiating discussion  
Thinking process  
Interness  
Integration  
Summarization  
Courtesy  
Speaking ability

Member \_\_\_\_\_

Subject \_\_\_\_\_  
General evaluation \_\_\_\_\_  
Comments and suggestions \_\_\_\_\_

Analysis  
Quality of information  
Evidence  
Attitude  
Frequency of contributions  
Objectivity  
Courtesy  
Speaking ability

Member \_\_\_\_\_

Subject \_\_\_\_\_  
General evaluation \_\_\_\_\_  
Comments and suggestions \_\_\_\_\_

Analysis  
Quality of information  
Evidence  
Attitude  
Frequency of contributions  
Objectivity  
Courtesy  
Speaking ability

(There is of course always the overparticipator. Try desperately to avoid that role.) Achieving these objectives will require skillful use of voice and mind. This is simply another way of saying: Be objective, not objectionable.

### *Improving Your Discussion by Evaluating Others*

One of the most effective ways of improving your ability in discussion is to observe carefully and to evaluate the performance of others. The discussion evaluation sheet on page 144 is provided for your convenience. It may be applied with slight variations to other discussion forms.

Check each of the items as carefully as possible. If you do not, the evaluation will be useless both to you and to the person evaluated. In the blank spaces at the right for suggestions you might try to answer these questions: What contributed most to this person's effectiveness in discussion? What detracted from his effectiveness? Then add any other suggestions you think would be helpful to him, keeping in mind what you would like to know about your own participation in discussions.

### *Other Forms of Discussion*

For some group activities you may wish to use special discussion techniques such as role playing, the symposium, the dialog, debate, or other methods adapted to your purpose. Choose the form or method most appropriate to the situation and best suited to your objective.

*Role Playing.* This form of group presentation is basically informal drama with no props, staging, or lighting. Usually no lines are written or memorized. In using role-playing, the scenes and the characters in the story are established, but the details of action and reaction develop in the course of the pres-

entation The emphasis is on the content, not on the "quality" of the acting

Suppose, for example, your class has been studying short stories As a climax to the unit, the class may be divided into groups of from five to seven students with the assignment to choose a story and present it to the class in dramatized form If the role-playing method is used, the following procedure might be followed

- 1 First, decide upon the general pattern of presentation For example, you may plan to role-play a scene in which the author is interviewed by each of the main characters Or you may present the author to the class in a "Meet the Critic" type of program You may want to cast the characters and dramatize certain scenes You may want to portray the basic theme of the story by "translating" it into some familiar local situation and developing a suitable plot for dramatization But, in your planning, be sure that everyone has a chance to express his idea and that various alternatives are carefully considered The development of a role-playing program must be a *group* activity Its success depends upon the extent to which the best thinking of the group has gone into the planning Furthermore, group decisions elicit more enthusiastic and spontaneous group participation

- 2 After the general plan has been decided upon, consider the best ways of structuring the presentation Should it be handled in story form, condensed to fit your time limits? Should key scenes be selected? Do you need "flash-backs" to insure continuity and connection? In other words, to implement a good plan, you need good techniques Many a good idea falls flat because it is not "carried through" with zest and imagination

The following presentation was developed by a role-playing group for a sociology class that was discussing problems of marriage and courtship There were three scenes The first showed a girl, who worked in a large office, having coffee with her boy-friend The girl was played as a sensible person, with little education but competent in her job The boy was just

finishing college. He wanted to get married—now the girl wanted to wait until he obtained a position and was earning enough money to feel secure. They finally decided to talk it over with their parents. The second scene opened in the boy's home with the mother and father discussing their son's future and the fact that he was bringing his fiancée to talk with them about marriage. The two then came in—the girl made a good impression on the father but the mother was concerned with social standing. The parents after the couple left decided to visit the girl's parents. The third scene opened with a conversation between the girl's parents in their home. The father was represented as apparently lazy but egotistical. When the boy's parents arrived a considerable contrast in manners was shown. The matter was discussed with some heat and finally all agreed that the marriage should not take place. The young couple came in—were surprised to find the parents together and tried to make peace. Here the role playing ended. No final decision on the problem was reached. A class discussion was then projected around the various issues involved.

Role-playing as in the example given above is often used to set the stage for discussions of specific problems. It also has a psychological value in developing good interpersonal relations within the group. It is also used to develop group effectiveness by setting up situations in which roles are rotated within the group and each individual's performance in the role evaluated.

3. Concurrent with the decision in regard to the pattern to be used in the role-playing presentation is the selection of the persons for the various roles to be played. The cast should be selected largely from persons who volunteer for specific roles rather than by arbitrary appointment. Shifts may be made in the process of planning—changes may even be made in the general pattern to be used—but the group should move toward crystallization of its ideas and definite assignment of responsibilities.

4. Often it is a good plan to try out sections of the program in a spontaneous manner. It is better not to go through

the entire play And *do not try to determine any sequence of lines* to be spoken Avoid all efforts to have certain cues established Some feel for timing is desirable, but this can be achieved by spotting the "cue" sections and stopping short of any total scene rehearsal Expect some difficulties in the presentation, but remember that these may help the audience to think *with you*—and they will not materially interfere with the enjoyment of the program

5 As you appear before the class, start your presentation by giving the necessary background information Move the furniture, if any moving is needed in order to "set the stage" for the program Indicate the general setting, the position of doors and windows, and give other bits of information that will help the audience to visualize the scene Do not try to do the job alone, however Let the individual role-players tell where things are (or should be) in response to questions "Where is the door through which you will enter?" "On which side of the living room is the bookcase from which you will get the map?" Your rule in the whole process should be "Let the players do the communicating" The director's words to the audience should be limited to a minimum

Role-playing is one aspect of the total area of sociodrama and psychodrama as initially conceived and developed by Dr J L Moreno In later chapters certain aspects of these activities will be discussed as they appertain to possible classroom use As you deal with Chapter 7, you may want to practice certain interview techniques that are appropriate in role-playing, in chapters dealing with classroom conduct, you will find some of the elements of psychodrama discussed In Chapter 11 role-playing will be re-emphasized as a means of developing group effectiveness, in Chapter 11 also, the use of community sociodrama will be explored Role playing, as an educational technique, is applicable in many situations and is widely used at all levels of instruction

*Symposium* A symposium in its original sense, was a social gathering in which there was free interchange of ideas (See



your dictionary for notes on derivation ) In its modern sense it involves a somewhat formal presentation of opinion by different individuals either orally or in print A magazine often presents a symposium of points of view on a topic of interest The "Town Meeting of the Air," a well-known radio program uses this basic pattern of organization You may use it with good results in your class by assigning different speakers to cover different aspects of a topic or to present different points of view that need to be considered by the whole group It is especially valuable in the discussion of problems in which there are distinctly different "angles of approach" For example in considering a proposed change in administrative procedure or the introduction of a new unit of study, the views of the administrator, the teacher, the parent, and the child might well be presented Since it may not be possible to bring these individuals in person before your class, the technique of role-playing may be modified to suit your purpose A different student from your own group may be selected to present each of these views and to maintain as consistently as possible the role assigned him

*Dialog* The dialog provides an excellent medium for two persons to explore, for the benefit of a class, an area of interest in which they might be especially well informed By skillful questions and answers much valuable information can be presented to a class There is little point to the dialog, however, unless the information developed is genuinely relevant and not otherwise easily available It is an interesting device to experiment with and undoubtedly has considerable value for the active participants

*Debate* Debate has its value in bringing out the most important reasons for and against a controversial issue Educationally, it should perhaps be the last resort Working toward decisions by consensus in group discussion will usually stimulate more thinking on the part of the total group than will a formal exercise in debate It must be granted though, that because of different basic values and assumptions among group

members, discussion may reach an impasse. In such cases, the most skillful advocates of the opposing views may well be given an opportunity to present them. If it is to be done at all, it should be done well. Read carefully the following suggestions.

Suppose you are one of the debaters. You will first organize your information under as few main points as possible. Remember, one point driven home is worth three left on base. Ask yourself, "What are the most important reasons for supporting my position?" Also, "Which of these reasons will be most acceptable to my audience?" Then the crucial question: "Do I have sufficient evidence to support my position and to convince my listeners?" If you are weak at this point, it may be necessary for you to get more material from books, from periodicals or from other persons who are well informed on the subject.

Your next question is, "Will I be able to refute the main arguments presented by my opponent?" This will necessitate your analyzing possible opposing arguments very carefully and examining your own arguments and evidence to be sure that you are "taking care" of all relevant points. Debate involves not only the statement of a position but offers convincing proof of the superiority of that position. Your next step will be to practice "delivering" your arguments—getting your speech clearly in mind. This does not mean memorizing but, since speech is a matter of habit, some preliminary practice will tend to set up a pattern which you can more easily follow. Certainly you will feel more confident before your audience if you do not have to grope for words or ideas. Give your speech a "preliminary run" to insure readiness and fluency in delivery.

As you listen to your opponent present his arguments, jot them down. Organize them under a few main headings, paralleling as nearly as possible your own categories. This will make it possible to refute your opponent as you present your own arguments without too much deviation from your planned organization. Nowhere is it more important than in debate to heed the advice of the old preacher to his young friend as the latter began his ministry, "First tell 'em what you are going

to tell 'em, then tell 'em, then tell 'em what you have told 'em" In debate, indeed in most forms of public address it is important to state your point, develop and prove it, then restate or summarize it. Probably more styles are lost and more teaching falls short of its mark through failure to heed this formula than for any other single reason.

The occasions in life are many when you must weigh in the balance the arguments for and against policies, courses of action, or the guilt or innocence of individuals. Whether the arguments are presented formally or informally, the obligation to evaluate is still there.

## DEBATE EVALUATION FORM

Proposition \_\_\_\_\_

Speaker for \_\_\_\_\_ Speaker against \_\_\_\_\_

In the spaces below evaluate each speaker on the following basis: *I*—Inferior, *F*—Fair, *G*—Good, *E*—Excellent, *S*—Superior. Draw a circle around the name of the person who was most effective.

	<i>I</i>	<i>F</i>	<i>G</i>	<i>E</i>	<i>S</i>
Analysis					
Argument					
Evidence					
Organization					
Extempore ability					
Adaptation					
Refutation					
Speaking ability					

Assets liabilities and suggestions for improvement

	<i>I</i>	<i>F</i>	<i>G</i>	<i>E</i>	<i>S</i>
Analysis					
Argument					
Evidence					
Organization					
Extempore ability					
Adaptation					
Refutation					
Speaking ability					

Assets liabilities and suggestions for improvement

If you are called upon to judge a debate between teams a double set of the above forms may be used and the decision

rendered for the most effective team rather than for the individual

As you have read the preceding pages, dealing with various forms of discussion as a means to learning, you may have said to yourself, "But many teachers, even some of my own college instructors, make very little use of group discussion, either formally or informally." This in no sense, depreciates the importance of the method and should not deter you from using it as fully as possible in your own future teaching. A number of research studies have been made that indicate learning takes place more effectively through group activity than in individual, private study. Methods, of course, may vary according to objectives and situations but you will profit greatly by using the group procedure where it seems appropriate. Discussion techniques are being increasingly used at all levels of education.

### *Making Reports*

In and out of the classroom you will be making reports of many kinds. You may report the substance of a periodical article, a chapter of a book, the observation of an experiment, a trip of inspection, or a limitless variety of things relevant to your class objectives. What are some of the principles to keep in mind in making a good report?

First, consider your prospective audience. Much in your favor is the fact that your audience is likely to be interested in the subject, and, since it is related to class work, they probably know something about it already. This will necessitate your culling your own information carefully to exclude repetitious data. Relate your report as closely as possible to the interests of your audience. For example, suppose you are reporting on a visit to a third-grade classroom where a language arts lesson was being developed. Because this course is concerned with speech and the teacher the possibilities of relating your observations to the interests of other class members are almost

limitless Do not, however, try to be comprehensive Select items that are different, unique, informative, significant

Organize your ideas systematically Let important ideas stand out as important Failure to do this results in aimlessly wandering and is most disconcerting to your listeners At the conclusion of your report, will they be able to say, 'These are the two or three most significant points in third-grade language teaching, as observed in this classroom'? Or will they say "What was the point of this report anyway"?

This suggests the preparation of an outline It is seldom that you will read a report verbatim, but whether you read it or present it extemporaneously, your material should be carefully outlined Aside from the subject or title of your report, the first point will be a statement of the purpose State it clearly at the outset to give your listeners a sense of direction Next list your main points in order of importance (or, if the report deals with an event or personal experience, you may use chronological order) In your first outline draft, try listing every detail under its appropriate heading As you analyze further what you are going to say, many of these details may be eliminated in the interest of brevity or to avoid being boring and repetitious Work and rework your outline until you feel confident that it indicates, with reasonable accuracy, the *substance* of your report

When you have the outline satisfactorily developed, you will need to practice presenting the report Is it to be given while you are standing in front of the class? Will you be seated as a member of a group or panel? Will you need to use blackboard illustration? Simulate the actual situation as nearly as possible in your practice The fewer adjustments you will have to make to new situations in your final report the more effective you are likely to be After you have rehearsed the report once, ask yourself if there is any way in which it might be improved If so, give it another "run" with a view to making needed changes

Do not, however, try to memorize When you finally come before the class, dispense with your outline Commune with

your *listeners*, not with your notes. It is a skillful speaker who does not let his manuscript (or his written notes) get between him and his audience. Your effectiveness will depend largely on the same types of qualities that you should display in other speaking situations. Therefore, the evaluation forms given earlier (see page 135) may serve for the evaluation of class reports. Remember that in judging others you are learning better how to judge yourself and how to improve your own performance.

### *Reading Material Aloud*

You may occasionally have need for reading something aloud to a class, to a group, or to a friend. Certainly when you teach, whether it be in kindergarten, elementary school, or high school, you will many times need to read aloud—to “interpret the printed page” for your pupils. You may even need to teach others how to do it. Will you be able to do this effectively? Do you know some of the principles of good oral reading?

Your primary concern in reading—indeed, your only concern in much of what you will read—will be to translate the *meaning* of an author as represented on the printed page into audible symbols as meaningful as possible for listeners. In some cases you will also be concerned with emotional aspects, especially when you attempt to interpret stories and many other types of literature. The ability to read aloud, with understanding and expression, is a valuable asset.

First, you must understand what you are going to read. A hasty, superficial reading of a selection will probably give you the main idea. If not, you may need to read it more carefully, somewhat analytically. If the main idea is not clear at first reading, it is altogether likely that there are words that you do not understand. Your next step, then, will be to clarify the meaning of every doubtful word in the selection. There may even be words that you do not pronounce correctly, you should verify the pronunciation of every doubtful word. In reading,

nothing is so likely to "stick out like a sore thumb" as mispronunciation. Your listeners, being all too human, will give attention to these mistakes and miss the meaning of what you are reading.

Second, examine the sentences carefully for meaning. Note word groupings, phrasing, relationship of ideas. You cannot always be guided by punctuation, though it is an invaluable aid in detecting structural form. As you read, your word groupings accommodate themselves both to meaning and to your breathing. Units of meaning should, as a rule, correspond to the breathing span. In many cases you will have to adjust your pauses for breath to the word groups that best convey meaning. The need for this adjustment becomes evident in the process. It is not always discernible as you scan the material silently.

Third, look for the main thought-bearing words. A good device for discovering these is to reduce a sentence or a paragraph to the dimensions of a telegram. The words you used in the condensed version are probably those you should emphasize by volume, pause, or otherwise in your reading of the original. Prepositions, adjectives, and conjunctions are often greatly overemphasized by the unskilled reader, who tends to assign equal importance to all words.

Closely allied to emphasis is the inflection with which a word is spoken. The words may be identical, but different renditions convey distinctly different meanings.

*He called that a hat* (a simple statement of fact)

*He called that a hat* (spoken with disgust, disdain)

*He called that a hat* (spoken with surprise, almost disbelief)

In the story of Horatius at the Bridge the following warning is shouted: "Back, Lartius! back, Herminius! back ere the ruin fall." Observe the vigorous quality added to the command when you read it with sharp downward inflections. The upward inflection (or glide) expresses little more than a polite request.

Fourth, practice—and practice again. If it is at all possible, make a recording of your practice sessions. A wire or tape recorder is a most useful instrument for this purpose. Play the recording back to yourself as you read your selection silently. This is an effective way to discover whether you are conveying the meaning that you intended—or that the writer intended. Listen to it also without looking at the passage. Does your voice compel and sustain interest? Does it flatten out into a level reading tone, with no more variation than the lines of type on a page? Do you sound as if you are “talking” the material to “someone”? Or are you merely broadcasting words? Are you emphasizing the important ideas? Are you using pauses to the best advantage? After you listen to yourself, note ways of making your interpretation more effective.

Most of you, in your teaching, will read stories, plays, poetry, or other literary selections to your classes. You will be concerned with more than the simple translation of the meaning. You will want to make the pages “come alive” for your students, help them to appreciate the beauty of a poem, to understand the characters in a story, to grasp certain subtleties of meaning, to share in the feelings of the author. This will demand a real understanding and appreciation of what you read. You must make the material your own. You will need also a greater variety of techniques to make your reading truly expressive. But be careful not to appear artificial. Whatever techniques you use, they must be subordinated to one purpose—the fullest possible communication of meaning and understanding.

In addition to the value oral reading has in your class work, it has a personal value to you in learning. You have already become aware of discussion as a means of learning, largely because it offers a means of reinforcing your ideas through formulation in words—through saying as well as hearing. The same is true of oral reading. Psychologically, you strengthen the bond in your nervous system when, in addition to seeing the idea in print, you utter the words expressing the idea.



Vocal enunciation triples your sensory 'intake' You will find oral reading particularly valuable if the material is difficult to understand Reading aloud slows up your speed and gives your mind a better chance to discern the relationships of ideas involved

As in other speech activities, you will profit most by evaluating others, and having others evaluate your work Here is a form that may be helpful to you

#### EVALUATION OF ORAL READING

Did the reader seek to win a definite response?

Did he give the audience insight and pleasure?

Did he win them with simplicity and sincerity of manner?

Did he speak with poise and confidence?

Was he eager to share the meaning and the beauty of the selection?

Did the speaker use directness? (that is, did he make contact with his listeners?)

Did he use the communicative spirit of conversation?

Did he have good voice quality?

(a) Appropriate vocal energy

(b) Pure tones

(c) Resonance

(d) Emotional color

Did he use appropriate melody?

Did he use to good purpose

1 Rate?

2 Pause?

3 Quantity?

4 Rhythm?

5 Inflection?

#### Participating in Meetings

Thus far in this chapter the chief emphasis has been on how you can use speech or develop its use in your formal educational program This is important, but perhaps equally important is your use of speech in your campus and off-campus

activities during your college career. Your opportunities for participation in such activities give you a chance to develop leadership skills that will equip you to function better in your schoolroom, your total school associations, and your community. You are now perhaps a member of at least two or three groups or organizations, campus or off-campus. As a member of an organization, you learn to participate in democratic procedures that are not essentially different from the democratic processes of society. As a member of a committee you participate in the discussion of practical problems. As a committee chairman, you gain practice in democratic leadership and help others to learn the techniques of systematic, productive group effort. As a presiding officer, you have the opportunity to exercise leadership on a higher level.

The business of many organizations, particularly of small community groups, is conducted rather informally without too much adherence to the conventions of parliamentary procedure. But regardless of the formality or informality that may prevail in a particular organization, you will find it to your advantage to be reasonably familiar with accepted parliamentary practice. As you study the following brief section you will get a glimpse of the principle of orderliness that underlies this type of procedure. If, for any particular reason, you desire to make a further study of the subject, you can secure adequate reference material from your library.

### *Parliamentary Procedure*

You have already considered in earlier sections of this book, some of the problems and principles of group participation and group leadership. You should have little difficulty in applying these principles to situations as they arise. In the study of oral reports, you learned essentially what is involved in making a committee report—except that in formal business meetings the report will probably be read and filed with the secretary. Your skill in oral reading will be brought into play at this point.

Other speech skills you will find equally appropriate and useful. The one thing that may embarrass you as a participant in discussions conducted according to strict parliamentary practice is a lack of knowledge of the rules. Fearing that you may speak "out of order," you may choose not to speak at all.

The five principles basic to all parliamentary procedures are as follows:

1 Only one major topic may be discussed at any one time. This limitation furnishes the basis for precedence of motions as well as the basis for ruling out irrelevant arguments.

2 Every proposition is entitled to full and free discussion by everyone. In a free society, everyone must have a fair chance to present his views on every subject that will affect him as a member of any group. Only when an overwhelming majority, two-thirds to be exact, wishes to suppress discussion in the interest of time and convenience for the whole body may the discussion be limited in any way.

3 Every person in a group has rights equal to those of every other person. This prevents a presiding officer from being arbitrary in his rulings, and likewise gives him an opportunity to participate in discussion when he relinquishes the chair for that purpose.

4 The will of the majority must prevail, but the rights of the minority must be protected. As a member of a group you subscribe to what that group does by majority vote, but as a member of the minority you have the right to work for the repeal of any action, though you are under obligation to abide by the majority vote even while you are working with a minority to overrule the decision.

5 All parliamentary procedure is aimed at the most satisfactory, systematic consideration of business. Often it may seem that members use parliamentary rules to defeat the will of the majority or to infringe on the rights of the minority, but usually this is the misuse, rather than the proper use of rules and procedure.

These principles give you the reason for every motion and

for the rules used in formal parliamentary procedure. Sometimes, in small organizations or in committee discussions, formal procedure is ignored and little, if any, damage results. In fact, discussion may be accelerated and its effectiveness improved. However, in large organizations having a large scope of operation, the neglect of formal procedure can be costly in money and human relations.

One elementary piece of information has to do with the "order of business" followed in formal business meetings. This order may vary, but the following pattern is in general use.

- 1 Call to order
- 2 Roll call
- 3 Reading of minutes
- 4 Reports of standing committees
- 5 Reports of special committees
- 6 Unfinished (or old) business
- 7 New business
- 8 Announcements
- 9 Adjournment

Perhaps the most common problem for the novice in parliamentary procedure is how to state a motion correctly. Also it is well to know the types of motions that may be used in guiding a discussion in an orderly fashion. Here are the most commonly used motions stated in acceptable form.

*General Main Motion* I move that this club buy a new table

*Postpone Indefinitely* I move to postpone the pending motion indefinitely

*Amendment* I move to amend the main motion by striking out "new"

I move to amend the main motion by adding "tomorrow"

I move to amend the main motion by striking out "table" and adding "chair"

*Refer to Committee* I move to refer the pending motion to a committee of three appointed by the chairman

*Postpone Definitely* I move to postpone the pending motion until the next meeting

*Limit (or Extend) Debate* I move to limit the debate to three minutes for each person speaking on the pending motion

*Previous Question* I move the previous question (Or according to some authorities, I move that we vote immediately on the pending motion)

*Lay on (or take from) the Table* I move that the pending motion be laid on the table

*Question of Privilege* Mr Chairman, I rise to a question of privilege

*Take a Recess* I move that this assembly recess for five minutes

*Adjourn* I move that we adjourn

*Fix Time to Which to Adjourn* I move that, when we adjourn we meet at five o'clock next Tuesday

*Reconsider* I move to reconsider the vote on the motion to buy a new table

The proposer of a motion must obtain recognition of the chairman before formally stating it. Ordinarily he may not rise to address the chairman to obtain recognition if someone else has the floor (that is, is speaking), but there are a few exceptions such as question of privilege, reconsider, appeal, point of order, parliamentary inquiry, and objection to consideration. Generally, common sense and the five basic principles will guide you aright, but nothing will substitute for thoughtful practice in both presiding and participating in meetings. You should avail yourself of every opportunity to do so. Smoothly functioning meetings are the result of knowledge and practice on the part of the presiding officer and on the part of the members. Perhaps even more important is the fact that, if you have some knowledge of the rules, you may be able to prevent the misuse of parliamentary procedure by minorities who desire to "put something over" for their selfish interests.

*Committee Work*

The effective conduct of business by an organization is as dependent on committees as on any other one thing. This is especially true of large organizations, where the complete consideration of all business by the entire body becomes a physical impossibility. It is also true that committees waste much time in aimless wandering and futile effort. It has been said facetiously, but perhaps all too truly, that all the work of an organization could be done by using all the time wasted in committee meetings. What is the solution to this situation?

The answer is not the same in every case, but at the risk of oversimplification, it is probably a safe conclusion to observe that lack of systematic method is the cause. You will recall the five-step procedure of good problem-solving discussion. In it lies the way to more effective committee work, for most committees are assigned problems to solve or action to perform that is essentially the fifth step in discussion. Here the fault lies with attempting to take the fifth step without having taken the first four. It is not necessary to restate those steps here, but only to remind you of them.

One of the most important committees, in many of the organizations to which you belong, is the one responsible for programs. The degree of this committee's effectiveness often "makes or breaks" an organization. No one likes to attend a dull, boring program. Neither will an organization survive long if the program chairman often says, "I'm sorry we don't have a program this time, we just couldn't get anyone. Is there any member who would like to do something?" Good programs are the result of a program committee carefully defining what constitutes a good program, or series of programs, analyzing the needs, desires, and objectives of its members, considering all possible information about past successful or unsuccessful programs, all the possible available program talent and material, organizing it into a well-planned whole, and, finally, making sure that everyone and everything is in the appropriate

place as needed. Do you see how, as a chairman or member of such a committee you would be applying the principles of good discussion to a very real problem at hand? The organizations, on and off campus of which you are a member would more than welcome just such a contribution from you. Certainly in the job of teaching you will need to exercise the same dependable sense of direction, the same skill in building good working relationships, the same systematic methods of attack on problems, the same ability in communication that make you an effective leader in any other group situation.

### *Problems, Projects and Other Activities*

1. Secure the cooperation of one or more of your instructors in evaluating recitation. Try to do this in a small class where there is a considerable amount of direct recitation. Using the form for this purpose, evaluate all members of the class who recite. Compare notes with the instructor afterwards, if possible. Report your observations to the instructor in this course, indicating what contributed most to the effectiveness of the recitations or what prevented their being effective.

2. Divide the class into groups of from five to eight students each. Have one group demonstrate discussion of a problem of fact, one a problem of value, and one a problem of policy or action. These may be related or not, depending on the interests of the group. Some suggested problems are:

- (a) *Fact*. What kind of speech situations are likely to confront the teacher in his social and professional life?
- (b) *Value*. What are the skills and abilities that will have the most value in the meeting of these situations?
- (c) *Policy or action*. What activities, projects or assignments in a course of this kind would develop these skills and abilities?

3. (a) When the discussions in Project 2 are in progress, assign one half the class to evaluate the effectiveness of the discussion using the appropriate forms. (b) Assign the other members of the class to listen and to be prepared to ask at least one question that will bring out an omitted point, more data on some point, or some other significant aspect of the discussion.

4 Arrange a symposium on a subject of interest to the class, with each member assigned to present a different viewpoint, for example, the pupil, the parent, the teacher, and the school administrator considering, "What should be the policy on home work?" or some problem in another area of subject matter. If you prefer, apply the role-playing technique to this assignment.

5 Arrange a debate on a significant controversial issue, preferably one on which people are clearly divided as to solution. Place from one to three speakers on a side.

6 As in the case of discussion, have the other class members evaluate or question the debaters in Project 5.

7 Find an article from a current or recent periodical relating to some aspect of speech in education. Select the most significant material in it that can be read in five minutes. Practice reading it aloud a number of times, then read it to the class. Ask for an evaluation in terms of the criteria presented in this chapter.

8 Select a five minute story, or other material you would expect to read in the grade or in the subject you expect to teach. Prepare and read it as in Project 7. Evaluate in the same way.

9 As proof of your reading ability in an area of literature that you may have neglected, accept the challenge to study and read aloud the following poem. Make it your purpose to communicate the feeling of the poem as well as its theme or idea.

#### INCIDENT OF THE FRENCH CAMP

You know, we French stormed Rati bon,  
A mile or so away,  
On a little mound Napoleon  
Stood on our storming-day  
With neck out thru t' you fancy how,  
Legs wide, arms locked behind  
As if to balance the prone brow  
Oppressive with its mind

Just as perhaps he mused: My plans  
That soar, to earth may fall  
Let once my army leader Lannes  
Waver at yonder wall —  
Out twixt the battery-smokes there flew  
A rider bound on bound  
Full-galloping nor bridle drew  
Until he reached the mound



Then off there flung in smiling joy,  
And held himself erect  
By just his horse's mane, a boy,  
You hardly could suspect—  
(So tight he kept his lips compressed  
Since any blood came through)  
You looked twice ere you saw his horse  
Was all but shot in two

"Well," cried he, "Emperor, by God's grace  
We've got you Rats-bon!  
The Marshals in the market place  
And you'll be there anon  
To see your flag-bird flap his vans  
Where I, to heart's desire,  
Perched him!" The chief's eye flashed, his plans  
Soared up again like fire

The chief's eye flashed, but presently  
Softened itself, as sheathes  
A film the mother-eagle's eye  
When her bruised eaglet breathes,  
"You're wounded!" "Nay," the soldier's pride  
Touched to the quick, he said,  
"I'm killed, Sire!" And his chief beside  
Smiling the boy fell dead

—Robert Browning

10 As you will have noted in reading this chapter and in following through some of the activities suggested above, the process of preparing to teach is an all-inclusive one. In your education courses you will have many references to classroom conduct and procedures. But there may yet be a few of the speech aspects of preparation that need further study. What are some of them? Which of these have been examined in this chapter? Select two of the activities of special interest to you and investigate them further by reading from these sources

Baird, A. Craig, *Argumentation, Discussion and Debate* New York: McGraw, 1950

Chenoweth, Eugene C., *Discussion and Debate* Dubuque, Iowa: Wm. C. Brown Company, 1951

Crocker, Lionel, *Interpretative Speech* New York: Prentice Hall, 1952

- Ewbank, H L, and J J Auer, *Discussion and Debate* New York Appleton-Century Crofts, 1951
- Fanler, Thomas, *Effective Group Discussion* New York New York University, 1938
- Fesenden Seth A, *Designed for Listening* Dubuque, Iowa Wm C Brown Company, 1951
- , and Wayne N Thompson, *Basic Experiences in Speech* New York Prentice Hall, 1951
- Haiman, Franklyn S, *Group Leadership and Democratic Action* Boston Houghton, 1950
- Lee, Charlotte, *Oral Interpretation* Boston Houghton, 1952
- Lee, Irving, *How to Talk with People* New York Harper, 1952
- Levy, Ronald, and Rhea Osten, *Handbook for Group Development* Chicago (338 South Michigan) Socioeconomic Research Associates, 1950
- McBurney, James H, and Kenneth G Hance, *Discussion in Human Affairs* New York Harper, 1950
- Raid, Loren D, *Teaching Speech in the High School* Columbia, Missouri Arcraft Press, 1952
- Utterback, William E, *Group Thinking and Conference Leadership* New York Rinehart & Company, Inc, 1950
- , *Learning Through Group Discussion* Columbus, Ohio The Junior Town Meeting League, 1949
- Weaver, Andrew T, and Gladys Borchers, *The Teaching of Speech* New York Prentice-Hall, 1952

## 7

### *Developing Skill in Interpersonal Communication*

- 1 What are the occasions for face-to face communication aside from your classroom relationships?
- 2 What types of social contacts will you make as a teacher and as a citizen?
- 3 In carrying out your professional responsibilities, what kinds of personal conferences will you need?
- 4 How will your effectiveness in such interpersonal situations influence your success as a teacher? your reputation in the community? your professional advancement?

As you bring the total teaching job into perspective, you see that it is much more comprehensive than meeting your classes at the proper times, supervising pupil experiences attending faculty meetings and turning in reports. You are dealing not only with pupils, you are dealing with your colleagues on the staff, with your principal and supervisor, with visitors who "drop in" to observe or ask questions, with parents who are worried about their children's progress or who are critical of school procedures, with officers of the PTA, and with various members of the community with whom you may have social or business contacts. Your effectiveness in such personal con-

tacts depends largely upon your ability to share your ideas to listen and respond intelligently, to speak with poise and courtesy, and to observe the basic principles of good taste

The title of the chapter, "Developing Skill in Interpersonal Communication," implies an ongoing process. Whether you are preparing to teach or whether you are now in a responsible teaching position you are growing in your ability to deal with people in various types of social relationships. As in other kinds of learning, ability improves with practice. But it improves more rapidly if the learner is aware of the need and expends conscious effort to make his practice conform to basic principles. It is the purpose of this chapter to present some of the principles which govern good interpersonal communication. It is manifestly impossible to pinpoint every possible occasion for such interchange of ideas, since the occasions are as numerous as the circumstances that bring you into face-to-face relationships with your colleagues, community co-workers, supervisors, or prospective employers. In this chapter special attention will be given to the employment interview, the personal conference for exchange of information, and the counseling conference.

Before the student actually completes his years of professional study, he will begin thinking about his "future job," but the need to think of advancement does not stop at that point. Few are the teachers who never have occasion to examine new opportunities. *Where* will you seek employment? At what grade level will you teach? What subjects are you best prepared to teach? What qualifications will you be able to offer? How do you make application for a position? If you are granted an interview, *what do you say* when you are face to face with your prospective employer? As you ponder these questions it is well to remember that *what you are doing and becoming now* will determine in great measure your success in securing a desirable appointment. If you have learned to be at ease in discussion if you have learned to express your ideas fluently and without embarrassment if you have learned to "speak to the point,"

without wandering and digression, if you have learned to be a good listener, if you have learned to be socially effective you will 'measure up' satisfactorily when school superintendents and principals begin to cast an appraising eye over you

### *Preparatory Steps*

Your personal interview with a prospective employer will be the climax and most likely the determining factor in your



Courtesy of University of Denver Photo by Ed Maher

*Effectiveness in personal conferences is important for your professional success*

effort to secure a position. You need now consciously to direct your attention toward setting the most appropriate stage for this interview which may last only a few minutes or several hours depending on the importance of the position to be filled or on the time previously allotted by appointment. The interview is likely to be relatively short perhaps fifteen minutes to a half hour. If this is to be your first teaching position these

may be the most important few minutes of your professional career

In most cases your prospective employer will have a file of recorded information about you which you have sent to him directly or through the placement service. Be sure that the information which you supply in advance presents as adequately as possible your qualifications. Be sure also that it is neatly prepared, preferably in typewritten form. A pencilled first draft of all but routine items is advisable. Check all spelling, especially of proper names. This advance document represents you and should contain no hint of carelessness and inaccuracy. If you write a personal letter, which is often desirable, see to it that your letter is in good form, that your diction is acceptable, and that your sentences conform to good usage. Error breeds suspicion and weakens your cause.

One very important item in an application is the list of names you provide as references. Use only persons who are sufficiently acquainted with you to give a fair and accurate evaluation of your abilities and whose permission you have obtained. When possible, ask permission in person rather than by letter. This will give you another opportunity for growth and improvement. Do not be content with saying, "I'm going to try to get a teaching position, may I use your name as a reference?" Arrange for a brief interview with the person if necessary. Then state your professional objectives and ask what suggestions he can give you for achieving your goal. Indirectly you will learn what he believes to be your strengths and weaknesses. Here again your speech will influence your success. Your speech effectiveness will influence what he writes on a recommendation form, or what he may say directly to a prospective employer about you.

Most likely, your next step will be to fill out application forms for a specific position, forms provided by the school system where you are making application. For your guidance, a sample form is given on the following pages.

## MIDDLETOWN PUBLIC SCHOOLS

(Space for picture here)

Kind of position for which  
application is being made \_\_\_\_\_

(NOTE Fill out in your own handwriting after reading entire application)

Name \_\_\_\_\_ Date of application \_\_\_\_\_

Present address \_\_\_\_\_ Phone \_\_\_\_\_

Permanent or home address \_\_\_\_\_ Phone \_\_\_\_\_

Date of birth \_\_\_\_\_ Place of birth \_\_\_\_\_

Marital status (Single married divorced) \_\_\_\_\_

Height \_\_\_\_\_ Weight \_\_\_\_\_

Number and age of children \_\_\_\_\_

Condition of health \_\_\_\_\_ Physical defects if any \_\_\_\_\_

Most recent teaching position held \_\_\_\_\_

Most recent salary received \_\_\_\_\_ Minimum acceptable salary \_\_\_\_\_

TRAINING A transcript should accompany this application or be sent by  
your college to insure your application's being considered

Of what college are you a graduate? \_\_\_\_\_

Degree \_\_\_\_\_ Date \_\_\_\_\_

Undergraduate major(s) \_\_\_\_\_ Minor(s) \_\_\_\_\_

What college work have you had beyond the degree indicated above?

College or university \_\_\_\_\_ Dates attended \_\_\_\_\_ Semester hours or degrees \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

If you hold graduate degree(s) indicate your major(s) and minor(s)

\_\_\_\_\_

Indicate any special training not included above \_\_\_\_\_

\_\_\_\_\_

Indicate travel of educational value \_\_\_\_\_

\_\_\_\_\_

Of what college honorary professional or social organizations are you a

member? Indicate those in which you have held an office or which have accorded you special honor

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What other honors or distinctions have been accorded you in your college or community?

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What languages can you speak other than English? \_\_\_\_\_

What is your hobby? \_\_\_\_\_

In the following list of subjects and activities, indicate with an *S* those in which you have reasonable skill or in which you have participated, and with a *T* those you consider yourself competent to teach or to direct

Art \_\_\_\_\_ Penmanship \_\_\_\_\_ Singing \_\_\_\_\_ Instrumental music \_\_\_\_\_

List instrument(s) \_\_\_\_\_ Playground activities \_\_\_\_\_

Dramatics \_\_\_\_\_ Forensics \_\_\_\_\_ Band \_\_\_\_\_ Orchestra \_\_\_\_\_ Foot

ball \_\_\_\_\_ Basketball \_\_\_\_\_ Tennis \_\_\_\_\_ Track \_\_\_\_\_ Golf \_\_\_\_\_ Swim

ming \_\_\_\_\_ Newspaper \_\_\_\_\_ Annual \_\_\_\_\_ Chorus \_\_\_\_\_ Club or

other activities (specify which) \_\_\_\_\_

What special courses have you had in methods relating to any of the above? \_\_\_\_\_

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Indicate experience or training you have had qualifying you for directing guidance, homeroom, supervised study, student government, or any similar activity

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How much supervised or practice teaching have you had, and in what grades or subjects? \_\_\_\_\_

Do you have any special accomplishments not indicated above? \_\_\_\_\_

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# SKILL IN INTERPERSONAL COMMUNICATION

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EXPERIENCE Total number years teaching \_\_\_\_\_

(List information below beginning with the most recent position held. Include only full time positions you have held.)

Place	Subject or Grade	Inclusive Dates	Person Most Familiar with Your Work
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List below information concerning any nonteaching positions you have held

Nature of Position	Employer	Place of Employment	Length of Employment
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REFERENCES (Exclusive of names listed above) Include both college instructors and persons not connected with the college who know you

## GENERAL INFORMATION

Father's age and occupation \_\_\_\_\_

Mother's age and occupation before marriage (or now) \_\_\_\_\_

What are your chief hobbies or avocational interests? \_\_\_\_\_

With what community interests or organizations are you associated? \_\_\_\_\_

Of what local, state or national professional organizations are you a member? \_\_\_\_\_

What have been your summer activities for the past three years? \_\_\_\_\_

Summarize as briefly as possible your philosophy of education. Also indicate why you wish to teach

(A page may be devoted to this summary.)

This form incorporates items found most frequently in application forms for teachers. You can readily see how many varied factors affect your possibilities of employment. Extensive though this form is, you may wish to write a letter as well, setting forth special information regarding your qualifications, particular reasons for being interested in the position for which you are applying and other pertinent items. This may be your first opportunity to impress your personality on your prospective employer. In addition to observing matters of good form (mentioned earlier in the chapter), your letter should be direct, sincere, and truly indicative of you as a person.

Although you wish to reveal your individuality or originality, it should be done in the best taste. Perfumed stationery, vivid colored inks, "tricky" phraseology, facetiousness, or any other device of similar nature has no place in the application letter. True, these unusual and startling methods will get attention but it is not likely to be the kind that will get the position for you. You are "selling" yourself, your services, and your letter is probably the first advertisement of you.

Between the time you send your letter and application form and the time you have an interview you need to make a careful analysis of the prospective situation. There are several reasons for this. First, you will wish to be sure that the position is really one that you desire. Second, you will wish to know what kind of a community and living conditions you may expect. Third, you will wish to be as well prepared for your interview as possible.

What are the things that will furnish the best answers to your questions? Here are some suggestions:

- 1 *Location* How large is the town or city? Are there many schools in the system? Are they in desirable locations in the community? What kind of people live there?
- 2 *Organization* Is the school system highly organized? What kind of a supervisory system does it have? Is instruction departmentalized? Who are the administrative officers?

- 3 *Personnel* How many teachers are there in the system? How many are there in individual schools, especially those in which I may teach? What is the condition of the professional morale? Are there other teachers there of my age group? What is the tenure policy? What is the promotion policy? Is there a program of in-service training? What type of retirement policy is in force?
- 4 *Pupils* Are the children the kind I am accustomed to? Are there many foreign born or of foreign parentage? If so, what is the nationality background? Is there permanence of residence among the patrons or does the school population tend to be itinerant?
- 5 *Living conditions* Is housing provided? If so, what kind is it? Are there conditions governing where a teacher may live in the community?
- 6 *Miscellaneous* What outside obligations will the teacher have? Is there a special social, moral or ethical code, written or unwritten, governing the teacher's behavior? Are there religious or denominational factors affecting the teacher's status? What other matters may determine the teacher's happiness and success?

You will, of course, add many other questions to suit your needs. Your next concern is where to get the answers to your questions. Some of them you may be able to get through your college placement service. Some public school systems publish handbooks, or information bulletins for their staffs and prospective teachers. A request for such information may be included in your letter, if it has not been made available to you otherwise. You may be acquainted with students or teachers from the school system in question, who will be able to give you much useful information. It may not be wise to depend too much, however, on what you learn from one person, remember that he sees the situation only through his own eyes. But the more you know about your prospective situation, the more likely you are to be happy in it. Also the better prepared you will be for your interview.

*The Employment Interview*

A college employment director reports that one outstanding graduate was stricken off the list of eligible applicants because he made an unsatisfactory presentation of himself in an interview. Only the fortunate chance conversation of the student's major professor with the interviewer later caused the student to be given a second consideration. He was employed, but for a less desirable position and at a lower salary. This unsatisfactory interview was, of course, but another evidence of the student's inability to communicate effectively. Although an excellent scholar in many respects, he had never learned to "be his best self" in talking with people. The interview is simply another *speech* situation, and one in which speech effectiveness is vitally important.

Here are some speech factors, and the manner of rating them, used by some interviewers in evaluating prospective candidates:

- VOICE: Excellent \_\_\_\_\_ Good \_\_\_\_\_ Poor \_\_\_\_\_ Too loud \_\_\_\_\_ Too low \_\_\_\_\_ Well modulated \_\_\_\_\_ Any peculiar characteristics \_\_\_\_\_
- DICTION: Free of errors \_\_\_\_\_ Average \_\_\_\_\_ Contains many errors \_\_\_\_\_
- RATE OF SPEAKING: Rapid \_\_\_\_\_ Average \_\_\_\_\_ Slow \_\_\_\_\_ Jerky \_\_\_\_\_ Varied \_\_\_\_\_
- STYLE OF SPEAKING: Smooth \_\_\_\_\_ Deliberate \_\_\_\_\_ Hesitant \_\_\_\_\_ Monotonous \_\_\_\_\_
- ACCENT OR DIALECT: Foreign \_\_\_\_\_ If so, what? \_\_\_\_\_ Provincial \_\_\_\_\_ If so, what? \_\_\_\_\_
- DEFECTS, IF ANY: \_\_\_\_\_
- POSTURE: Excellent \_\_\_\_\_ Good \_\_\_\_\_ Fair \_\_\_\_\_ Poor \_\_\_\_\_
- BODILY ANIMATION: Excellent \_\_\_\_\_ Good \_\_\_\_\_ Fair \_\_\_\_\_ Poor \_\_\_\_\_
- NERVOUSNESS: None \_\_\_\_\_ Slight \_\_\_\_\_ Excessive \_\_\_\_\_
- MANNER: Aggressive \_\_\_\_\_ Natural \_\_\_\_\_ Artificial \_\_\_\_\_
- SINCERITY: Outstanding \_\_\_\_\_ Average \_\_\_\_\_ Lacking \_\_\_\_\_
- FRANKNESS: Outstanding \_\_\_\_\_ Average \_\_\_\_\_ Lacking \_\_\_\_\_
- MENTAL ALERTNESS: Outstanding \_\_\_\_\_ Average \_\_\_\_\_ Slow \_\_\_\_\_
- ORIGINALITY: Evident \_\_\_\_\_ Apparently lacking \_\_\_\_\_

GENERAL INFORMATION Outstanding \_\_\_\_\_ Average \_\_\_\_\_ Inadequate \_\_\_\_\_

GENERAL SPEECH EFFECTIVENESS Excellent \_\_\_\_\_ Good \_\_\_\_\_ Fair \_\_\_\_\_  
Poor \_\_\_\_\_

Other factors than speech to be considered are personal appearance, conduct during the interview, personal traits mannerisms, and knowledge of one's major field of study. Even these are not unrelated to one's speech habits. It is of some interest to note that speech is found near the top of the list of factors considered by prospective employers, considerably above the item of mastery of a major field of knowledge. The reason is obvious: speech, in its inclusive meaning, is an index of personal effectiveness.

On the other hand, no matter how excellent your speech, no matter how well you drill yourself in good grammatical usage, no matter how much you practice or are "coached," you cannot hide yourself. You must be an able person basically. The campus characters who have earned the epithets, "Sloppy Sal," with untidy clothing, unkempt hair, and careless posture, "Blundering Bill," with his tactless, "bull in the china shop" manner, or "Mousey Milly," who has slipped in and out of class, unnoticed by professor or fellow students are not likely to get much consideration by a prospective employer. Defects of appearance, character, or personality cannot be glossed over by a "formula" furnished by a tailor or speech teacher. It is true that when the demand for teachers in a given field far exceeds the supply, even such inferior applicants may be employed, but they get the poorest, not the best, positions. Remember, you must have something to *give*, it is not enough that you get the position and draw the salary.

You may now be concerned with the exact form the interview may take. Actually there is no "exact" form, the interview is a face-to-face communicative situation. In some cases the interviewer may do most of the talking; in some cases you, as the person being interviewed, may do it. It may be a simple question-and-answer matter, or, on rare occasions, the inter-

viewer may use trick devices or methods. You will need to be prepared to adapt to any of these. It will be to your advantage if you can learn how your prospective employer usually conducts his interviews. Certainly you should try to sense quickly the pattern he is following.

If you have made a careful and accurate analysis of the school, community, and employer, you will have no difficulty "leading into" the interview easily and casually. If you are to do most of the talking the interviewer will give you the opportunity to "carry on" by appropriate questions. Keep in mind that every time you open your mouth, you reveal something about yourself. That is his reason for letting you talk. Remember also that he has the necessary factual data about you on the application form, so let there be no needless repetition of this kind of information. He may, however, ask you to elaborate on some aspect of your background, training, or experience that could not be indicated on the form. Try to understand the purpose behind a question and limit your response accordingly. The interviewer's questions may be few, but they will probably be phrased in such a way as "to give you the rope." Be careful what you do with it.

It is seldom that the interview is all talk on one side or the other, more often it is give and take, questions and answers by both parties. You are as much concerned with finding out about the position as the employer is with finding out about you. Ask your questions with sincerity and tact. Avoid giving the impression that you are probing, or that you fear there may be something wrong with the position or with the personnel already employed. You probably would not have applied had that fear existed. Answer questions with equal sincerity and honesty regardless of whether the questions seem to be related to the position or not. Interviewers often use indirect means to discover your qualifications. Whatever you do avoid bluffing. No employer cares for a "false front"—and he can usually see through it very easily. What you express in an interview is yourself. Let it be your *best self*.

The inability to deal with ideas in a conversational setting *has been the stumbling block for many otherwise capable individuals.* You may not be a master of the art of speech, but you *can observe a few simple cautions.* Think before you speak; then speak with all the confidence you can master. Control your worries and fears; you may be nervous, but most nervousness is not evident unless your actions reveal it. Besides, your employer makes some allowance for the tension of the situation. He has interviewed nervous applicants before, and many of them have turned out to be excellent teachers.

You are likely to be more disturbed by the interviewer who does almost all the speaking than by the one who asks many questions. You will wonder how he can learn anything about you if he does not give you a chance to say something. The answer is, he will be observing your reactions to what he says. You will reveal yourself through facial expression, covert movement, and other subliminal manifestations that he has learned to detect. Occasionally, of course, you find the person who is enamoured of his own voice and ideas and loves to give vent to both. Even in this case, being a listener is an asset. Many persons have learned to listen well. Listening is also more than mere hearing; it involves visible or audible response. The visible response should be as honest, sincere, and guileless as your audible response to questions. Do not wear a "false front."

Although there are many trick methods of interviewing, it is likely that fewer are used by school employers than by personnel managers in industry, where they may "pay off" better in discovering the grain among the chaff. You are not likely to have the experience of being given an appointment at a certain hour, then apparently being "stood up," while you are actually being observed as you wait (patiently or impatiently) for the "boss" to see you. Sometimes, however, you will encounter a situation in which the interviewer is late or in which the appointment must be postponed. Always adjust yourself courteously and graciously to such disappointment or other unforeseen circumstances.

Regardless of the kind of interview, there are some questions you should be prepared to answer. The following occur frequently

- 1 Why are you interested in this particular position or school system?
- 2 From what position or kind of work have you derived the greatest personal satisfaction?
- 3 What is the highest salary you have ever received?
- 4 How long do you expect to teach?
- 5 What is your professional goal?
- 6 Have you ever been discharged from a position? If so, for what reasons?
- 7 What do you do when you do not have to do something?
- 8 What amusement, entertainment, or recreational activities do you enjoy most? Why?
- 9 What do you consider to have been your greatest achievement thus far in life?
- 10 What kind of people do you like most or do you enjoy most?
- 11 Do you think you are able to criticize other persons tactfully?
- 12 Can you accept criticism tactfully and graciously?
- 13 What kind of work aside from teaching do you like most?
- 14 Where have you liked living best?
- 15 What books and magazines have you read recently?
- 16 What in your family background has particularly qualified you for teaching?
- 17 Are you economically independent?
- 18 Are you in debt?
- 19 Did you work your way through college entirely or in part?
- 20 What do you consider reasonable working hours?
- 21 What is your attitude toward time for extra curricular activities?
- 22 Do you get greater satisfaction from working with people or with things?



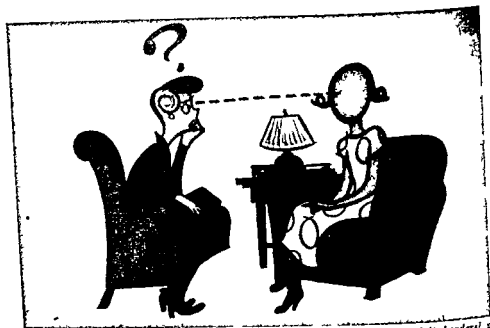
The list might easily even be extended. Can you see why a prospective employer might ask questions like these? Discuss in class the reasons for questions 4, 7, 9, 11, 12, 18-20.

Now let us get a "close-up" look at the interview itself. Keeping in mind that "your first impression may be your last," you appear on the scene appropriately dressed. What constitutes "appropriateness" in this case? You are being interviewed for teaching—not for acting, song and dance routines, or cosmetic modeling. Your clothing should be neat, well-fitting, and in good taste for the time and place. You should look clean, well cared for, and well groomed. In addition to making a good impression on your interviewer, attention to your personal appearance will bolster your own confidence.

Just as your clothing and appearance should be appropriate so should your manner. You are in a professional situation, not in a construction camp or at a society tea. A friendly, courteous and sincere manner is in order. Be friendly, but avoid effusiveness, be courteous without being coldly formal, be restrained in manner without being dull, hesitant, or taciturn, be accurate and precise without being prissy and pedantic. Suit your manner (including your speech) to the situation. Your choice of ideas and words would scarcely be the same on the Iron Range of Minnesota as in the Cotton Country of Mississippi. The farmer school board member on the plains of Colorado would not respond as would the personnel director in highly urbanized New Jersey. Your voice, although always pleasant and well-modulated, will take on different colorings in different situations. Imagine talking with a superintendent in his mahogany furnished office and talking to a school director bouncing across his ranch in a jeep. True, these illustrations represent extremes, but they suggest the wide variety of situations in which you may interview an employer.

During your interview, you will be confronted with a problem of selection. Obviously you cannot recite your entire life's history in the fifteen minutes you may have been allotted.

First, then, minimize repetition (Incidentally, we are violating our own advice by emphasizing this point again) Second be concise but as complete as possible in a short time Third, avoid over- or understatement Be neither the braggart nor the shrinking violet Fourth, emphasize the qualities you believe you possess that would contribute something worth while to the school and the community Make it clear that you have something to offer, that you look upon your prospective job as



Courtesy of Adult Leaders 7

*It is nice to give something to the interview besides your presence*

an opportunity for service In the present day of fixed salary schedules, individual bargaining or "horse-trading" may jeopardize your professional prospects

After you have completed your interview, your fate rests in the hands of the interviewer The more highly professional he is and the more highly organized the school system the more likely he is to use an evaluation form, incorporating the ideas listed on page 176 to record his impressions In addition he may ask himself questions like these about you

- 1 Does he show a sincere interest in the teaching profession?
- 2 Does he really like to work with boys and girls? Was there any "false front" in his assertion of interest in children?
- 3 Does he have an appreciation of how learning takes place?
- 4 Does he have any new ideas? Does he seem receptive to new ideas?
- 5 Does he have tact? Did he show it in the interview?
- 6 Is he interested in things outside the classroom?
- 7 Does he make his ideas clear to others? Does he speak well?
- 8 Is he frank and straightforward in his responses?
- 9 Does he show evidence of being able to work with others?
- 10 Does he give evidence of being observant?
- 11 Does he seem to have initiative?
- 12 Does he have a pleasing appearance?
- 13 Did he "wear well" in the interview or did he seem to 'fade out' or 'wear thin'?
- 14 Does he have a friendly manner and attitude?
- 15 How active does he seem to be in social, religious, and civic affairs?
- 16 Is he likely to be a financial asset or liability in the community?
- 17 Is he likely to contribute to a better opinion of the teaching profession in the community?
- 18 Is he likely to be more concerned with helping boys and girls than with teaching subject matter?
- 19 Are his leisure time activities the kind that would be acceptable and approved in the community?
- 20 Does he have a sense of humor?
- 21 Is he likely to be thoroughly dependable?
- 22 Does he seem to have adequate competence in his subject matter field?

Again this list is only suggestive, but you may do a bit of introspection, asking yourself, "How would he answer these questions about *me*?"

### *Following Up the Employment Interview*

Usually you will be told that you will be informed in due time about action to be taken on the basis of your interview. However, the writing of a brief "follow-up" letter is recommended. This letter may be no more than an expression of thanks or appreciation for the opportunity of the interview, with some comment specifically slanted toward a point of interest that emerged in the discussion. Also you may even add, if it seems appropriate, some bit of information that may have been overlooked.

In some cases the position for which you are applying may possibly not be vacated, or it may be filled by someone better qualified than you. In such cases you may wish to write, expressing appreciation for the opportunity of the interview, and asking that your application be kept on file (or not, depending on circumstances) for future similar positions. Such action may open the way for a follow-up interview at a later date.

Aside from your educational preparation, which of course is basic to your later success, your ability to handle ideas in a face-to-face situation (as in an interview) is probably the most important factor influencing your professional future. Do not feel defeated, however, if your first interview fails to materialize into a desirable teaching position. In reasonably normal times, there may be a hundred letters of application written, and scores of interviews, for each position to be filled. By the same token, you may find yourself in the fortunate position of being able to choose among a number of offers. If you are a well-qualified teacher and have prepared well for your interviews, you will have little difficulty in finding a place for yourself in the profession. The teacher who is foresighted, and whose goals are well fixed, does not allow himself to be dismayed by competition. By studious preparation he makes himself the *kind of person* that his chosen job demands. The best employment insurance is professional competency.

### *Other Types of Personal Conference*

The importance of interpersonal communication for the teacher is by no means confined to the employment interview. Professional success is significantly influenced by the teacher's interpersonal relations on the job. He is constantly confronted with in-service responsibilities which challenge his good judgment and competence in dealing with fellow-teachers, administrators, parents, and community leaders in face-to-face conference situations.

You will find that most of your personal conferences fall into two general categories—informational conferences and counseling conferences. Often these are directly related and overlap one with the other even in a single meeting. It is not uncommon both to seek information of a parent and to counsel him regarding his child at the same time. Frequently the process of seeking information is a counseling approach itself in that the exchange of information paves the way for clearer insights. Questions are planned in a way to point up the specific problem or problems to be discussed and to establish a feeling of mutual respect.

### *The Informational Conference*

The teacher can usually assume that the person whom he is interviewing is competent to give him the information he needs. Occasionally, of course, he will meet a situation which will tax his patience because of the seeming inability of his interviewee to observe, to remember, or to communicate what he knows. Of chief concern to the interviewer is the attitude of the person to whom he is talking. Bingham and Moore, after considering other possible limitations of the interview, emphasize the importance of attitude.

Equally serious are limitations imposed by his (the interviewee's) feelings of self-concern and similar emotional

complications which tend to determine his mental attitude toward the interviewer and his inquiry. He may be reticent or deceitful, fearing lest any information he discloses should be turned to his disadvantage, or he may be voluble and anxious to please, telling what he thinks the interviewer would like to have him say, as many a simple savage has done when an amateur anthropologist has asked about his religious beliefs and tribal customs.<sup>1</sup>

In most instances these emotional disturbances will not be present in conferences between the teacher and his professional peers, but in talking with parents and pupils the teacher will often encounter strong attitudes of self-concern. It frequently happens that the protection of self or child, in the mind of the parent, initially outweighs the rational consideration of facts. The teacher can minimize this danger by observing, identifying and analyzing these tendencies toward prejudice and fear. He will try to be careful to focus on the problems in hand and not become involved in irrelevancy and digression. Bingham and Moore suggest that the greatest hazard to the successful interview is "the failure of the interviewee and interviewer to understand each other. Exceedingly great care must be taken to make sure that the interviewee answers the question which the interviewer is asking."<sup>2</sup>

Often questions and answers by-pass each other, either through intent or misunderstanding. Much of the danger of misunderstanding can be avoided by careful planning and by being willing to take time enough in the process of the interview to check for mutual agreement on the meanings of questions and answers.

Major Charles Estes of the Federal Mediation Service has developed a procedure which he uses quite successfully when union and management representatives have difficulty with a contract form. He asks one person to read a few sentences from the contract and then asks the others to explain what they

<sup>1</sup> Walter Van Dyke Bingham and Bruce Victor Moore *How to Interview* 3rd revised edition (New York: Harper & Brothers 1941) p. 249.

<sup>2</sup> *Ibid.* p. 252.

heard. When all are in agreement on the content and its implication, another person reads the next sentence (or sentences) and again explanations of meaning are called for. You can also help to advance the understanding between yourself and your interviewee by occasional re-statements of what is said. This is especially effective when it is done in a manner of humble inquiry or search for meaning rather than in a mood of accusation or criticism. Any aggressive attitude on your part will generally be reflected in an aggressive reaction by the other person.

Careful planning will usually help you to steer an interview successfully toward its objective. Weaver, Borchers and Smith summarize the usual steps in planning in their report on a specific interview project. The central question to be answered was "What is the purpose of student government in this high school?" What sort of planning ought to take place prior to an interview designed to secure the desired information?

- 1 The interviewer should formulate his purpose carefully (Does he want opinion on the functions of student government? Does he want facts on the past operation of student government? Should he try to get the prospective interviewee to give illustrations of his concepts of the functions of student government? and so on.)
- 2 The interviewer should plan certain key questions, or at least lines of questioning he proposes to follow.
- 3 The interviewer should decide what information the interviewee will want in regard to the purpose of the interview and he should be ready to give this information quickly and clearly.
- 4 The interviewer should plan time and place arrangements for the interviewee's convenience.<sup>3</sup>

### *The Counseling Conference*

In conferences with parents and pupils you are usually interested in much more than an exchange of information. You

<sup>3</sup> Andrew T. Weaver, Gladys L. Borchers and Donald A. Smith *The Teaching of Speech* (New York: Prentice-Hall, Inc. 1952) p. 281.

may wish to establish more friendly relations, to help to resolve an emotional problem, or to suggest certain desirable courses of action. In doing so, an exchange of information may play an important part in the conference, but it is secondary to your major purpose. The first condition requisite to such a conference is a sound relationship between counselor and counselee. A basis of mutual respect must be established before successful



Courtesy of Lubbock (Texas) Public Schools

*This counseling situation is typical of the secondary school teacher's activities. The counseling function, including teacher-parent conferences, is equally important at the elementary level.*

results can be expected. Remember that attitudes are contagious. Your state of mind communicates itself very quickly to the person with whom you are talking. If you are aloof and evasive, you may expect aloofness and evasiveness in return. To develop respect and confidence, you must first create an atmosphere of frankness and friendliness.

It is relatively easy for the teacher (in a conference with a parent, for example) to understand what is said, but often



the meaning behind the words is of far greater importance. Note the "slant," or the implications, of certain statements. Is the parent trying to protect the child? Is he making light of the problem? Is he trying to impress you by what he says? Communication is not limited to the words that are spoken, it must include "between the lines."

Silences also are revealing. Where and when does a person pause, or hesitate, as he tries to tell you about his problems? Note the ideas which are reluctantly expressed, or not expressed at all. Observe also other indications of emotion: a truculent tone, a loud voice, a hurried and nervous manner. Often you can discover clues to attitudes, or emotional "sets" not obtainable from the words themselves.

If, as the conference proceeds, you do not discern improvement in initially undesirable attitudes, it is quite probable that you have not found a successful way of communicating with your counselee. It may be that he feels inhibited by the formality of the conference. Sometimes a chat in the hall, a session on the front steps, or a "casual" meeting on the street or playground will serve your purpose better than an office appointment. Counseling is certainly not confined to specific surroundings. Be on the alert to note changes in attitude. They are seldom expressed in words, they are revealed by symptoms. Typical symptoms are a calmer manner of speech, fewer negative comments, a more spontaneous reaction to questions and suggestions. The better you understand people (including yourself), the more successful you will be in establishing good counseling relationships.

Erickson consolidates many of the most usable procedures in counseling situations under the general heading of "Techniques During the Interview." Of these, the following ideas would seem to be of greatest value to you as a teacher:

- 1 The opening of the interview can be accomplished by the application of a few of the ordinary rules of good manners. Often the approach can then be through a relatively neutral or casual statement.

- 2 Questions which can be answered by "yes" or "no" should be used only when you wish to cut off the other person's conversational flow
- 3 When the interviewee explains what has occurred in other similar meetings with other teachers, it is worth remembering that he will interpret what other people have told him primarily in terms of his own feeling and attitudes and wants, not with any high degree of objectivity
- 4 A very frequent error of beginning interviewers is to try to put words in the other person's mouth or to try to talk louder and faster than his conferee
- 5 Avoid any evidence that you approve or disapprove of the attitudes expressed. Accept them but do not voice your criticisms—certainly not immediately
- 6 Do not think of the interview as a cross-examination. Spread out your questions so they'll not pile up, especially at the beginning
- 7 Do not become disturbed by short periods of silence. By all means avoid chattering in a way to break up the trend of thought. One way to break a silence is to ask the interviewee to tell you a little bit more about a point he has just made
- 8 When you become involved with deep-seated emotions, it is usually better to reflect them than to react to them. It is better to say, "You feel that people are being unfair to you," than to tell the complainer "Everybody has trouble getting along at some time."
- 9 There is no hard and fast rule about how much you should talk, for at times you may have to talk a great deal to create the conditions which you think propitious to further discussion, but as a general rule, the successful interviewer talks less than half the time
- 10 Do not try to pump more out of the other person than he wants to tell if you hope to have the chance to talk with him again
- 11 Try to keep the interview in major channels
- 12 The other person is probably not especially interested (certainly not at first) in your opinion or your experiences. Generally speaking, the interviewer should keep himself out of the discussion

- 13 The interview should be terminated gracefully and diplomatically. Quite often a phrase such as "Do you think we have done all we can for today?" will help to draw it to a close. It may help for the interviewer to stand and move toward the door. It is important in any event to develop your own technique of ending an interview when it is really over. Teachers often have their spare time usurped by persons who want to prolong a conference beyond its productive stage.<sup>4</sup>

It is probable that no interpersonal communication situation such as the counseling conference can be reduced to a set of rules or techniques as valuable as they may be for general guidance. Every situation is an individual situation and calls for discretionary judgment and adaptation. However there are enough factors common to all interviews and counseling situations to justify a careful study of general principles involved in effective conference procedure. The suggestions given above and those which follow should be interpreted in this light. They point the direction without blueprinting the journey.

In an earlier publication Erickson summarized suggestions for school counselors which can be directly utilized by the classroom teacher in the many interpersonal situations in which the counseling objective is present.

- 1 Gather some information in advance and study the data before the interview
- 2 Use a warming up period to get acquainted
- 3 Study counsellee to determine your starting techniques
- 4 Follow counsellee's lead before moving from the general into the specific from the obvious to the less apparent
- 5 Use an exploratory period to learn a little about all aspects of the counsellee and to locate general areas of possible importance
- 6 Try to locate some achievements, strengths, prides or drives of counsellee to use if necessary
- 7 Show a direct interest in the counsellee

<sup>4</sup> Clifford E. Erickson, *The Counseling Interview* (New York: Prentice-Hall, Inc. 1950) pp. 76-82.

- 8 Accept his statements and attitudes as *facts* (as a starting relationship)
- 9 Don't argue, try to persuade, or coerce
- 10 Don't gossip about others or show any tendency to reveal confidences
- 11 Use "conversational hooks"—end with a question or pick up something he has already said
- 12 Answer his questions in a frank, straightforward way
- 13 Avoid a patronizing or sympathetic manner. Don't cry on his shoulder
- 14 Encourage comments by counsellee but *do not probe*
- 15 Don't reveal your attitudes or you will condition the rest of the interview. Don't imply, suggest, or indicate your reactions
- 16 Begin with the most important thing on his mind. How did it begin? When did he first notice it?
- 17 A discussion of a test result is often a good place to start an interview
- 18 Be sure the counsellee has a chance to release his tensions
- 19 Encourage counsellee to carry his own responsibility for his problems
- 20 Permit him to tell his own story in his own way. Don't interrupt
- 21 The interviewee should be considered as a conversational equal
- 22 The interviewer makes clear the client's responsibility for planning and action<sup>5</sup>

### *Problems, Projects, and Other Activities*

*Suggested class activity* Role playing (that is, taking the part of another person in a given situation) allows one to react spontaneously because there is no pressure to be "right" in his words or actions. Hence, he can usually "separate himself" enough from the role he is playing to permit objective evaluation. Assume roles in the following situations suggested in 1 and 2 below and then open to class discussion the manner in which the problems were handled.

<sup>5</sup> Clifford F. Frickson, *A Practical Handbook for School Counselors* (New York: The Ronald Press Company, 1949), p. 57.

1 You are the teacher of a fifth-grade class. One little girl is extremely shy and does work far below her probable capacity. You ask the parents to come in to talk about her. Role-play the conference.

2 You have a "problem child" in your class. In trying to decide how to deal with him you talk to (a) the principal, (b) a fellow teacher, (c), the parents. Role-play the conferences.



Courtesy of Adult Leadership

3 Analyze the factors surrounding a prospective position in your field in your college town. Do the same for a rural school position in a community with which you are familiar.

4 Get a sample application form from your college placement service or from a public school system with which you are familiar. Fill it out completely and analyze your own chances of getting a position on the basis of the data.

5 Work in pairs, exchanging application forms prepared for Project 4, one person being the potential employer, the other the prospective teacher. Demonstrate an interview for the class after you have rehearsed it sufficiently. Give it all the appearances of spontaneity and reality you possibly can. Dress as you would for the actual interview.

6 Using the form for evaluating interviewees, evaluate other members of the class as they demonstrate Project 5.

7 How would you answer the questions which the interviewer might have asked about each of the candidates? Write a summary statement on each.

8 Write a follow-up letter based on the interview in which you participated.

9 You probably noticed in the early part of this chapter the sentence, "Your personal interview with a prospective employer will be the climax, and most likely the determining factor, in your effort to secure a position." Although you cannot learn to be effective in interviews merely by reading about them, the more you know about the principles involved, the more directed can be your practice. Read from some of the following sources and volunteer to report briefly on some of the important ideas you encounter.

- Bingham, Walter Van Dyke, and Bruce V. Moore, *How to Interview*, 3rd revised edition. New York: Harper, 1951.
- Edlund, S. W., and M. G. Edlund, *Pick Your Job and Land It!* New York: Prentice Hall, 1938.
- Erickson, Clifford E., *The Counseling Interview*. New York: Prentice-Hall, 1950.
- Fessenden, Seth A., *Speech and the Teacher*. New York: Longmans, 1946.
- Halsey, George D., *Selecting and Inducting Employees*. New York: Harper, 1951.
- Huston, Alfred D., and Robert A. Sandberg, *Everyday Business Speech*. New York: Prentice Hall, 1943.
- Mawhinney, Clara K., and Harley A. Smith, *Business and Professional Speech*. New York: American Book, 1950.
- Reager, Richard C., *You Can Talk Well*. New Brunswick, New Jersey: Rutgers University Press, 1949.
- Sondel, Bess, *Are You Telling Them?* New York: Prentice-Hall, 1947.



## *In Your Classroom: Stimulating Participation*

MOLDING a heterogeneous group of pupils into a working unit, in which each individual feels a responsibility to contribute to the success of a group enterprise, is a challenging task. Individual differences cannot be erased, and it is not desirable to erase them. But they can be blended and utilized in cooperative social effort. In the variegated experiences of school life, as in out-of school life, there are participation opportunities for everyone. The roles may be different, but each offers its own satisfactions and rewards. To stimulate individual participation in group effort it is necessary first to develop group consciousness and group acceptance. This brings into focus the whole problem of interpersonal relationships, not only your relationships with pupils but pupils' relationships with one another.

Let us look first at the getting-acquainted period—that first day when you meet your new class for the first time. As a matter of fact, the getting acquainted period will continue as long as the class continues. Each week and each month will deepen your understanding of your pupils and your pupils' personalities. And with your increasing knowledge you gain increasing confidence. But those first days are crucial. The climate that is set may determine success or failure in your

effort to develop class rapport and cooperation. Before reading the next paragraphs, try to answer these questions from your own experience. What does the teacher do to "set a climate" conducive to good pupil response? What attitudes does he exhibit? How are these attitudes shown? Does an attitude usually reveal itself *when the teacher speaks*?

Before you ever step into your classroom, your pupils will speculate about what kind of teacher you are. You will be equally curious about the pupils who come into your room on that first day. You may have formed a mental picture, from reports left by the former teacher, of Susie or Johnny or William. But they are not real personalities to you until you have met them, talked to them, observed their responses, and watched their behavior in work and play. This getting acquainted process is a challenge for both class and teacher. Your pupils will tend to make judgments quickly—perhaps too quickly. As a wiser and more mature person, you will withhold judgment until you have sufficient evidence to support it. Above all, you will avoid "lumping" your pupils immediately into the categories of bright, average, and dull, on the assumption that you are recognizing individual differences by such a classification. Knowing your pupils is something more than knowing their I Q's. The things that make them personalities to you are the things that make them individuals—their behavior in social situations, their interests, their emotional patterns, their personal attitudes. Your group may have similar characteristics, but it is never completely homogeneous. Watch for revealing cues that appear from day to day. Tom's infatuation with Betty, Burt's constant bid for attention, Becky's pride and "superior" attitude, Beth's reserve and fear of disapproval. Your first day is just the beginning of a relationship that will ripen into understanding as the year proceeds.

The classroom is the pupil's "home" for nearly half his waking hours. It is important, therefore, that he should develop a feeling of *belonging*, that he should acquire a positive attitude of cooperation instead of a negative attitude of resistance.



The school climate should be inviting rather than inhibiting. But this climate is difficult to achieve if the teacher seems to say, by his attitude and manner, "This is *my* room, you are here and you have to stay here whether you like it or not. It is *my* responsibility to give the orders, and it is *your* responsibility to do as you are told." Fortunately this is not a prevalent attitude among teachers, but it can still be observed in some American classrooms. Most teachers see the wisdom (and the educational value) of sharing responsibility with their pupils and challenging their initiative and cooperative efforts. Other factors that contribute to climate are the physical environment and the interpersonal relationships established through good communication. Pride in keeping the room neat and clean, orderly and convenient arrangement of furniture, maps, supplies, wall decorations, care with respect to heating, lighting, ventilation—all make an important contribution to the environment of the school "home." The major factor, however, that makes for acceptance or nonacceptance of the school on the part of the pupils is the type of human relationships that are developed through cooperative group living.

### *Interpersonal Relations Within the Group*

In the classroom where associations are inevitably formed, there will be some pupils who are happy and secure because they are "accepted" by their classmates, but there will also be others who feel rejected, unchosen, or merely tolerated. Unless you can discover these latter ones and help them in their adjustment, the frustration and unhappiness that are part of their lives will pose a serious problem. As you can readily see, these "social feelings" of satisfaction or dissatisfaction may arise out of patterns of relationship within the class irrespective of the "tone" the teacher strives to set. Helen Hall Jennings points out in *Sociometry in Group Relations* that

What is usually not so well realized is that the social atmosphere is very largely created and maintained

by pupil interaction and only in part by the tone the teacher sets. A dominantly decisive factor is the constellation of attraction and rejection so often linked with the values that operate among the boys and girls themselves.<sup>1</sup>

This idea that the conditions under which the students work and that the relationships among the students need to be as desirable as possible is further emphasized by Anderson, Whipple and Gilchrist in the Forty ninth Yearbook of the National Society for the Study of Education, *Learning and Instruction*

Every part of the school environment should be conducive to the best all round development of students. In other words every teacher has to recognize that in addition to giving guidance to the particular unit of work which is in process in his room he is also responsible for seeing that effective communication skills are being developed, that the health of the pupil is being maintained and improved, that desirable human relations are developed.<sup>2</sup>

The process of developing good human relations in the classroom is not very different from that of developing good relations in any small group with similar interests and purposes or in a large industrial organization. No one, not even the teacher leader, or manager can tell the persons involved that they must enjoy the society of the others, the spontaneous and willing acceptance of other persons is one's own task. We as teachers can discover existing conditions and promote changes that will favor good relations but we cannot force good relations by scolding.

What are the pupils in your classes going to be like? Will they be very young just 'cutting their teeth' on the new experiences of school life? Or will they be awkward self-conscious youngsters just 'breaking into' adolescence? Will they be from

<sup>1</sup> Helen Hall Jennings *Sociometry in Group Relations* (Washington D C American Council on Education 1949) p 1

<sup>2</sup> G Lester Anderson Gertrude Whipple and Robert Gilchrist "The School as a Learning Laboratory" in Forty ninth Yearbook of the National Society for the Study of Education Part I *Learning and Instruction* p 343 Quoted by permission of the Society

the 'other side of the tracks'? Will they be docile and amenable? or vigorous independent willful and assertive? Will they cause disciplinary problems? Will some of them have speech and hearing difficulties? Will they be interested in learning? The probability is that they will be a pretty heterogeneous group in most respects other than age. But they will have at



Courtesy of Adult Leadership

*Participation cannot be stimulated by coercion*

least one major need that will be common to all of them—the opportunity to grow socially (and therefore intellectually and emotionally) through experience in living working and playing with others

No one successfully lives a life isolated from his fellows. As soon as one attempts to remove himself from the influence of others he is classified as having asocial attitudes. Dr. Ruess points out the increasing impact of society upon the individual

it is necessary to see the individual in the context of a social situation. Our technical civilization has reduced the intellectual isolation of people to a minimum, and modern means of communication and transportation accelerate the dissemination of information to such an extent that in the not too distant future we can expect that no individual or group will be able to escape such influence for long.<sup>3</sup>

### *Effective Interchange of Ideas*

Your success in your classroom is dependent not only upon the physical environment, the climate for learning which you help to create, and the interpersonal relationships within the group, but also upon your ability to promote the effective interchange of ideas. Teacher accomplishment is, in part, determined by productivity of the pupils, but "productivity" means more than the mastery of specific items of subject matter. That which is learned in school extends far beyond the data carefully arranged in lesson plans and dutifully absorbed by the learners. Anderson points out in the Introduction to *Learning and Instruction* that

Assign-study-recite procedure involves the assumption that learning is synonymous with memorizing (study) and that instruction is a matter, first, of defining the content to be learned (assignment), and, second, of checking up to see that the "les-on" has been learned (recitation). These procedures have been expanded and enriched in their development and application, but the assumptions underlying the procedures have the fundamental simplicity just noted. The new concept, on the other hand, is developing according to the principle that learning is a *change in behavior correlated with experience*. Instruction is guidance of learning—a process of bringing about behavioral changes by selecting and organizing content or activities (often with the

<sup>3</sup>Jurgen Ruesch and Gregory Bateson *Communication: The Social Matrix of Psychiatry* (New York: W. W. Norton, 1951) p. 3.

learner's full participation) and stimulating the interaction of pupils with the content or activities.<sup>4</sup>

Most teachers recognize and accept this philosophy. They know that telling is not teaching and that repetition of required facts is not satisfactory evidence of learning. But some teachers do not differentiate too clearly between guided and unguided experience. Without the guiding function of the teacher, classroom activities may easily become chaotic and purposeless in spite of a certain amount of deceptive zest with which they are undertaken.

### *Guided Discussion in Your Classroom*

Although group discussion was emphasized in Chapter 6 as an important activity in your own learning, it is dealt with again in the present context as a method which you will use as a teacher in guiding the learning of your own pupils. To build a good working and learning group, ideas must be shared and responsibilities must be accepted. Group discussion offers an effective means of building group solidarity and stimulating group thinking. If you are to guide the discussion wisely without dominating it, what should you do? Consider first the following recommendations:

1. Be sure that you have in mind certain purposes which the discussion might accomplish. But do not structure it for the class or overformalize it.
2. Don't be impatient if progress toward conclusions is slow. Momentum will pick up with interest and participation.
3. Inject questions that will force a reconsideration of snap judgments or rash statements. Why questions are often provocative.
4. Do not belittle any honest expression of opinion, no matter how ill considered and immature it may seem to you.

<sup>4</sup>G. Lester Anderson, Introduction in *Forty-ninth Yearbook of National Society for the Study of Education, Part I: Learning and Instruction*, p. 8. Quoted by permission of the Society.

- 5 Do not be fearful of disagreements that may crop up. One purpose of discussion is to learn to express one's ideas courteously and to listen with equal courtesy to others, regardless of disagreement.
- 6 Encourage the class to evaluate its own performance, either by using an evaluation form or by setting up a "critic committee" to suggest how the discussion can be improved. Criticism from the group is often more effective than criticism from the teacher.

From a periodical called *Civic Training*, a publication of the American Education Press, came the following suggestions<sup>5</sup> for guiding group discussion based on a study of current events. They will be particularly useful at the high school level. The resulting discussion may seem slightly more structured than necessary. Our own preference would be to permit much greater flexibility in the sequence of activities suggested. For example, it is the normal behavior of a reader to go through an entire article (including headlines) before he stops to contemplate the timeliness of the story, to call to mind all of his own experiences that might be relevant, and to discuss the "meanings of concepts and terms." Let perspective precede analysis. However, the types of analysis suggested are appropriate if the "steps" are not overformalized.

#### BEFORE READING THE ARTICLE

- 1 *Headlines and Subheads* Start the study by having students read and discuss the headline and subheads of the article. Answer the question "Why is this topic in the news?"
- 2 *Relate Topic to Students' Experiences* Have students bring out any of their experiences that might relate to the topic.
- 3 *Using Visual Aids* Maps, pictures, charts, etc., should be studied to help students anticipate what they will read.
- 4 *Developing Concepts and Vocabulary* Discuss the meanings of concepts and terms which will be necessary to an understanding of the topic.

<sup>5</sup> Reprinted by special permission of the Junior Town Meeting League, 400 South Front St., Columbus, Ohio.

- 5 *Using Questions for Motivation* Use questions to develop student interest and to guide students from one part of the article to another. An excellent practice is to find out what questions the students themselves want answered.

## READING AND DISCUSSING THE ARTICLE

- 6 *Reading the Article* This may be done in the classroom or as homework. The purpose of this reading is to get a general survey of the topic. Students should be instructed to underline all words or ideas they do not understand.
- 7 *Critical Thinking and Discussion* Discuss the varying points of view expressed in the article as well as questions raised by students. Such questions may be used to stimulate critical thinking and help students to get below the mere factual content of the material.
- 8 *Oral Rereading* As students raise points from the article under discussion, they may be asked to read pertinent passages to verify their statements.
- 9 *Summary* This may be in the form of a simple outline of the main points presented in the article. It is also effective to ask students such questions as "What has this article done for you?" "Did you learn anything new?" "What may happen in the future?" This last question will help to show what understandings have been developed and will also serve to motivate further study of and interest in the topic.

## AFTER DISCUSSION

- 10 *Finding Further Information* If questions have been raised which ought to be answered or if some students indicate a desire to do some further reading on the topic, the additional study may be carried on by individuals or groups. Reports may be presented at a later date.
- 11 *Special Word Study* The teacher may wish to take time at the end of the period to review terms which gave the class trouble in the discussion of the topic.

### *Some Questions for Self-Analysis*

You have noted the continued emphasis on self appraisal in the learning exercises suggested throughout this book. When ever there is conscious effort to improve, there must be critical judgment and analysis. Encourage your pupils in the habit of self-evaluation through specific questions like the following \*

#### STUDENT CHECK LIST FOR SELF-APPRAISAL

As a member of the group, did I do a good or a bad job in this particular group discussion?

*What part did I play in this group discussion?*

- 1 Was I an active participant?
- 2 Was I an enthusiastic participant?
- 3 Was I an active listener to the contribution of others?
- 4 Did I dominate the group?
- 5 Did I stray from the point under discussion?
- 6 Was I timid about expressing my point of view?

*Was I well prepared to participate in the group discussion?*

- 1 Did I select facts pertinent to the problem?
- 2 Did I select and organize my facts in such a way as to make an interesting presentation to the group?
- 3 Did I support my point of view with adequate relevant fact?
- 4 Did I find questions unanswered in my mind because of insufficient data?
- 5 Did I use reliable sources of information for the facts I needed?

*What was my attitude during the group discussion?*

- 1 Was I opinionated?
- 2 Was I willing to weigh the varying points of view presented before arriving at a final decision?

\*These questions are drawn from *Learning Through Group Discussion* by special permission of the Junior Town Meeting League 400 South Front St. Columbus Ohio



- 3 Was I willing to respect the point of view presented by other group members?
- 4 Was I concerned if the discussion became emotional?
- 5 Was I eager to hear what other members of the group were thinking?
- 6 Was I too willing to compromise on issues I regarded as important?
- 7 Was I, in general, opposed to compromise to the extent I delayed or prevented the group from reaching a conclusion?

*Did I benefit from participating in this group discussion?*

- 1 Did I do clear thinking or did I merely "rearrange my prejudices"?
- 2 Will the skills I acquired in the group discussion help me to think clearly and intelligently in new situations?

At the more elementary levels, the criteria should be fewer in number and the questions more simply stated. For example: Did I do my share? Did I stay on the subject? Did I argue too much? Did I listen courteously? Did I give good reasons for my opinions? As pupils progress through school they will be able to extend the scope of their evaluations to include more of the qualities of good performance.

### *Keep the Problem-Solving Objective in Mind*

Developing habits of good group discussion in your classes requires more than a permissive atmosphere. As we have seen, a certain amount of teacher guidance is needed. Pupils must be led to participate freely. There are, of course, many kinds of participation in a learning situation, but the various forms of discussion offer the best medium for encouraging social interaction and stimulating intellectual growth. Good intercommunication is basic to good learning. The teacher who is so speech-poor that he turns the recitation into a textbook quiz or into a question-and-answer period fails in helping youth develop ability to deal with problems effectively. An inquiring

and questioning mind, a problem-solving attitude, a willingness to exchange ideas with others, the ability to evaluate the ideas of others and to re-examine one's own ideas are important educational objectives. A democracy requires citizens who can differentiate between the reasonable and the absurd, between the logical and the illogical, between emotional attitudes and sound thinking. The school as a democratic institution must accept the responsibility for the development of these qualities in today's children and tomorrow's citizens.

Hollis L. Caswell, Director of Instruction, Teachers College, Columbia University, presents the following guiding principles in the development of the elementary school curriculum

- 1 Speech activities contribute in essential ways to the great majority of social processes
- 2 Oral expression provides an important avenue of cultural interpretation and clarification
- 3 Experiences involving language should be organized with direct reference to the development nature of children rather than the logical arrangement of language
- 4 Any plan of curriculum organization should accord individual teachers large freedom in selecting experiences for given children
- 5 Achievement expectations should never be stated in group terms, but in terms applicable to given children
- 6 Always consider the effect of a proposed speech activity on the total development of the child<sup>1</sup>

It is obvious that the types of experience provided in the classroom and in other activities over which the school has control affect the social and individual growth of each child. If that growth is to be in the direction of effective living, the experiences of the school must be *living* experiences. They must be sparked by interest, geared to need, and projected in a social

<sup>1</sup> Hollis L. Caswell "Guiding Principles in Curriculum Development at the Elementary School Level" *Quarterly Journal of Speech* Vol XXIX No 1 (February 1943) Reprinted by permission

context Life is a succession of problem solving situations and the years spent in school are a part of that continuum It is little short of tragic to deny to pupils the opportunity to learn the art of problem solving through repeated experiences in problem-solving This experience is best acquired in group activity

S C Parker sets forth certain general principles that may well be followed in a recitation procedure Note the assumption of a problem solving objective for the recitation The steps he presents are as follows

- 1 Help the children to formulate the problem clearly, and
- 2 See that they keep the problem continuously in mind
- 3 Encourage them to make many suggestions by having them analyze the situation recall similar cases and the rules or principles of solution which there applied, and guess courageously
- 4 Get them to evaluate each suggestion This involves maintaining a state of suspended judgment criticizing the suggestion by anticipating objections and consequences, and verifying the conclusions by appeal to known facts miniature experiments, and authorities
- 5 Have them organize their process of solution by building outlines using diagrams and graphs taking stock from time to time, and formulating concise statements of the net outcomes of their activities \*

### *Importance of Developing Class Standards*

A class no less than other types of groups sets standards for itself to which it tends to adhere, although often unconsciously A football crowd "acts like a football crowd" The church assembly certainly differs from the political rally Your own classes in college probably vary in group spirit in attitudes

\*S C Parker *Types of Elementary Teaching and Learning* (Boston: Ginn and Co. 1923) p 31 It is interesting to note in Parker's suggestions the application of Dewey's five steps in problem-solving

toward work in climate (or atmosphere) Some of these variations are controlled by the situation, some by the personnel, some by the leader and some by intangible circumstances. As you meet with your class, the class you will teach, you should bear in mind that from the very first day certain patterns of group behavior will begin to develop, certain attitudes will be formed, certain standards will gradually be set up and accepted.

Since our concern is primarily with communication and the role it plays in teaching and learning, let us consider the problem of developing class standards in communication. This involves not only an attitude toward language but an attitude toward ideas communicated through language. How does one sense prevailing attitudes in a group, particularly a new group with whom you have not worked before? By observing significant behavior clues. By encouraging free expression of point of view. By noting the types of approval or disapproval which the group accords to its members. By soliciting group judgments on class performances.

For example, does your group in general tend to think in "either or" terms? With positive *yes's* or emphatic *no's*? (Incidentally, that may be a good question to ask about yourself.) You can help your class considerably in developing better standards of thinking if you can help them to see more than one side of an idea. Frequently strong positive or negative positions can be modified by enlarging the scope of possibilities. "What other meaning could this word have?" "Why do some people think differently?" "Does that hold true in all situations?" If a child is to develop a better sense of values, he must not divide experience into "all white" and "all black" categories. He must learn that many of the 'right' answers are right only in certain respects or under certain circumstances. As Elwood Murray expressed it: "When a person has only two values for a situation he has only two ways to think about it and adjust to it."<sup>2</sup>

<sup>2</sup> Elwood Murray *Speech Personality* (Philadelphia: J. B. Lippincott Company, 1944) p. 534.

Very few things in our living have only two aspects. In mathematics the answer to a specific problem may be right or wrong but to the teacher the *manner* in which the answer was obtained may have greater importance. In that process the student probably has included many items that lean toward the good and the bad. There are many ways to utter a sentence through variations in inflection, intonation, emphasis and the like—as many ways as there are individuals to utter it. Which one is right, no one knows. The class that wants the answer to a question has developed a less fortunate attitude toward learning than the class that is willing to discover the several conditions that bear upon the appropriate decision.

Another group standard that may exist has to do with the way problems are approached. Does the class tend to jump to a conclusion before considering the facts involved? Too quick generalization is a common fault among adults; it is not surprising to find children emulating their elders in this respect. Herein lies one of the functions of teacher guidance: to help pupils *explore the facts* to make accurate observations, to find all the relevant data to use the *extensional* approach. In general semantics the word *extensional* suggests the need of getting the facts first and then drawing general conclusions. The extensional approach is primarily descriptive, perhaps limited to specific illustrations or demonstrations. Wendell Johnson discusses one of the major importances of this attitude in his description of a not uncommon manner of judgment:

In an extensional orientation then differences are emphasized as well as similarities. A person say Smith is evaluated not merely as a member of some type or class to which he may legitimately be assigned of course for a specific purpose but not for all time but he is also evaluated as an individual. We recognize his individuality in so far as we see Smith different from his fellows. There is here no denial of the fact that from this or that point of view Smith appears to be quite similar to many other persons.<sup>10</sup>

\* Wendell Johnson, *People: Qualitative* (New York: Harper, 1946), p. 209.

Murray summarizes the importance of getting away from "guesses" and generalized conclusions that lack a firm factual base by saying, "Instead of making reactions in-his-head, feelings and verbalisms so important, he puts his main attention and concentration on 'activities,' the concrete events with which he must deal"<sup>11</sup> This is one of the outcomes of good group discussion—a more thorough explanation of facts as a basis for opinion and conclusion. It is a challenge to straight thinking. A well-functioning group can exert pressure more effectively than can the teacher in maintaining standards of good work. Pupils are, as a rule, very sensitive to evaluation by their peers and therefore to the standards accepted by the group.

Standards in language usage develop with increased participation in communicational activities. Concern for language accompanies concern for ideas. To put it another way, an awareness of language need is best awakened in situations in which the importance of language is recognized. Most skills are attained as a means to an end, not as an end in themselves. Therefore, relate your language "drills" to language "jobs." To master a tool one must use it *for the purpose* for which it was designed. By observing the reactions of your students in realistic situations you will know where they need help. You will also know to what extent they are aware of their needs. Take advantage of such awareness to establish standards of language usage. Here again, if the standards can be evolved through group interest and group acceptance, they are more likely to function than if they are imposed by teacher dictation.

Getting acquainted with your class is a continuing activity. It begins on the first day and ends only when the class disbands. Through consistent observation you will trace the growth of your pupils week by week as they develop into a well-integrated working group, each accepting his share of responsibility and responding to group standards as they become clearly defined and established.

<sup>11</sup> Murray *op cit* p 538

*How Sociometry Helps the Teacher*

You have been counseled to observe the behavior of your pupils to discover the ways in which they react in different situations. In introducing the following discussions of sociometry, we do not mean to depreciate the importance of continued and careful observation. Rather, we are suggesting a method by which you can confirm or challenge your observational judgment as well as provide yourself with a fairly complete picture of the attitudes of all the class members. Unfortunately as teachers we do not always know our pupils well enough to identify those best adjusted to the class and to their fellows. Recently Norman E. Gronlund of the University of Michigan published the results of his research on this problem. He concludes in part

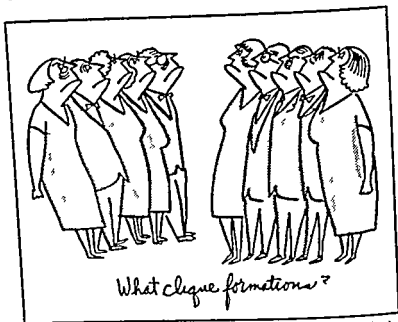
- 1 There is a difference among teachers in the accuracy of their judgments of the sociometric status of sixth-grade pupils in the classroom. Correlation coefficients representing the average accuracy of each teacher's judgment ranged from .268 to .838, with a mean of .595.
- 2 There is no difference in the accuracy of teachers' judgments of the sociometric status of boys and girls in the classroom.
- . . .
- 6 There is a tendency for teachers to *over-judge* the sociometric status of the three boys and the three girls they most prefer as pupils in class, and to *under-judge* the sociometric status of the three boys and the three girls they *least* prefer as pupils in class.<sup>12</sup>

These findings are very similar to those of other investigators who have sought to determine the accuracy of teacher observations in regard to in-class attitudes and relationships. It is espe-

<sup>12</sup>Norman E. Gronlund "The Accuracy of Teachers' Judgments Concerning the Sociometric Status of Sixth-Grade Pupils" *Sociometry* Vol. XIV (November, 1950), pp. 347 and 349.

cially important, if the teacher is to "follow up" his conclusions with any kind of personal help, to have some confirmation of his judgment

A most usable tool for the discovery and evaluation of interpersonal relationships is the sociometric questionnaire first presented and discussed by Dr. J L Moreno in *Who Shall Survive?* The process involves asking students with whom they would like to be associated in some task or activity, asking



Courtesy of Adult Leadership

*Cliques are not solely a classroom problem*

them to express their degree of acceptance or rejection of their colleagues in terms of a specific situation. The procedure is relatively simple, but the basic conception upon which it is built—that the effective functioning of groups (classes) depends upon the spontaneity with which members accept one another—offers a good way for the teacher to examine the interaction in his class and to select those students who need special help. Its use in the classroom has three important values

- 1 To help the teacher to discover isolated or rejected chil-



dren who may need anything from special counseling to such a simple outlet as the opportunity to exhibit skills that will gain for them colleague acceptance,

2 To help the teacher to discover the secure, popular children around whom some of the isolates can be grouped,

3 To help the teacher to discover cliques that may remain tightly knit units unless provided with new outlets in a friendly atmosphere. Cliques are often the bane of the teacher's existence, but when such are found and steps are taken to expand the relationships of the members, they can often grow into forceful, valuable units.

During the past few years the American Council on Education, through its committee on individual growth and development, has sponsored experimentation (in grades ranging from the primary level through high school) in the use of sociometric techniques. One outcome of this work has been the committee's recommendation of the use of sociometric principles for the improvement of interpersonal and intergroup relations. One such application is reported in the Council's publication, *Curriculum in Intergroup Relations*.

The ninth grade teachers gave, during the first few weeks of school, sociometric questions which enabled the pupils to choose which three others they would like to sit near or to share a locker with. Answers were analyzed in the effort to discover which pupils were highly chosen and which were practically unchosen, whether there were cliques which stayed together through mutual choice and other groups which were groups because of isolation, whether newness to the school influenced the choice, and whether the economic and social patterns in the general community affected these choices.<sup>13</sup>

Part of the data which the administration of the sociometric choice provided was analyzed to reveal

<sup>13</sup> *Curriculum in Intergroup Relations* (Washington D. C. American Council on Education) 1949

that there was a strong tendency to form closed cliques in far greater numbers than pleased the staff. Some pupils were completely isolated, a few were actively rejected. There was a greater distance between boys and girls than was common for this age group. Furthermore, the so-called home room groups, which stayed together with the same teacher for two hours a day for three years were themselves found to represent closed groups. There was a 'we' feeling in these home room groups, accompanied by some degree of competitive hostility toward other home-room groups even on the same grade level. Observation of and conversations with individual pupils revealed a few individual cases of heartbreak because of rejections practiced in the pupil society.<sup>14</sup>

There is no practical limitation to the types of attitude to which this approach can apply. In general, however, the most common can be classed as friendship, dependence, and reliance. Nor is there any special age level at which the approach is most appropriate. It is usually conceded that maladjustments begin in childhood and that the use of any procedure that will enable the teacher to identify the shy and lonely children early enough for them to be helped in making good adjustments before it is too late should be encouraged.

In the utilization of the sociometric approach, the teacher needs to recognize that there are many dangers as well as advantages. Unless the students have utmost confidence in the teacher and know that when he says the choices made will be held entirely confidential they can rely on that promise the choices they make are not always dependable. Even under the most favorable conditions, the data should be accepted only as tentative, not as final, and with the realization that attitudes change with conditions.

In the development of the questions to be used, care should be taken that the project presented can be undertaken or that the students realize that it is purely hypothetical. Study the

<sup>14</sup> *Ibid*

following choice making situation that might be set up on the junior or senior high school level

In this next phase of our work it seems desirable that we study in small groups probably five or six in each. Those of you in each group will select the specific phase of the work you wish to study. You will work together and prepare a common report. Because of the classroom cooperation that is needed for the group to be successful suppose you choose the members of your group. Your choice will be held strictly confidential no one but me will know whom you choose or who chooses you. But your group will be made up of fellow students with whom you will probably find it pleasant to work.

Will you take a piece of paper and write your name at the top. Now under your name make three lines numbering them 1 2 and 3. Now write the names of any three of your classmates whom you would like most to work with. Make a first second and third choice. Now if there are any that you would rather not work with write their names at the bottom of the page. Fold it and hand it to me please.

This type of question approach probably would get considered choices from the students but unless the project were carried out in the manner and spirit in which it was promised there might well be a loss of faith and less conscientious answering the next time. Young students have a rather strong tendency to resent the breaking of a promise or the retraction of any statement they interpret as a promise.

When the teacher administers the question he should do two things (1) He should try to make the pupils want to answer (2) He should be sure that they know why they are making their choices. The prime requisite for the sociometric question is that it asks the individual to consider himself in relation to others in respect to some given situation. To ask "Whom do you like best?" is not a sociometric approach for it establishes no criterion by which the person can determine his answer. To

ask, "Whom would you like to sit next to you in this class?" places the individual in a realistic choice-making situation, and by means of his own values he can establish a criterion for his answers. To ask, "Whom would you like to have represent you on the steering committee?" is little more than any voting procedure, it is hardly sociometric in nature. To ask, "Assume that you are to be a member of a steering committee to meet with me on class problems. Which members of this class would you like most to work with you?" becomes more truly sociometric because it asks the individual to consider the others in relation to himself in the performance of a specified task.

Occasionally it is desirable to ask the students to make their choices in order of first, second, and third, but this procedure tends to create some resentment when the student feels favorably toward each of those whom he chooses. The same may be said for asking students to identify their colleagues with whom they would prefer *not* to work. This, it is said, too often points up the negative side of interpersonal relations. Whether choices are to be ranked and whether rejections are to be asked for should be largely your decision and should be determined by what you plan to do with the collected data.

In the administration of the sociometric question, special cards may be used, together with a mimeographed page for recording responses to the questions,<sup>15</sup> or the entire process may be oral and apparently extemporaneous. Often it is desirable to be very informal and to avoid any implication that a "test" is being given or that the members are rating or scoring their colleagues in any way that will affect their standing with the teacher or leader.

There is some disagreement as to whether the question used must be real, must involve a situation that can and will be put into practice, but it would seem that if the situation used is not to become real it should be made known to the group in

<sup>15</sup> Sociometric materials for use with the *Sociograph* may be obtained from the California Test Bureau, 5916 Hollywood Boulevard, Los Angeles, California.

advance There is considerable evidence to indicate that the near- or quasi sociometric question provides data that are dependable if the administration of the questionnaire is done in a way to elicit the full cooperation of the persons involved

### *Recording Sociometric Data for Study*

When the data from the members of the group have been collected, some procedure is necessary if they are to be in a form for use and interpretation The simplest procedure would probably be merely to list the names of the pupils and to follow each name with the names of the persons chosen by that particular pupil Adding numbers for reference would be an additional step This process, however, makes the use of the data more difficult because of the constant need of cross references

In order to have a single set of data that can be used for comparative reference, the following tabular form of recording is suggested These data represent the choices made by members

#### CHOICE TABULATION

<i>Class member CHOOSING</i>	<i>Chosen as FIRST choice</i>	<i>Chosen as SECOND choice</i>	<i>Chosen as THIRD choice</i>	<i>Rejected</i>
1 Alberta	Judith (12)	Mary (14)	Helen (13)	Barbara (4)
2 Agnes	Alberta (1)	Barbara (4)	Claude (3)	
3 Claude	Agnes (2)	John (10)	Barbara (4)	Ruth (17)
4 Barbara	John (10)	Agnes (2)	Claude (3)	
5 Celia	David (6)	John (10)	Agnes (2)	
6 David	James (9)	Ralph (8)	Celia (5)	
7 Edwin	Ralph (8)	James (9)	Janet (11)	
8 Ralph	Janet (11)	Thomas (18)	Judith (12)	Helen (13)
9 James	Thomas (18)	Edwin (7)	Ralph (8)	Margaret (15)
10 John	Ralph (8)	Janet (11)	Agnes (2)	
11 Janet	James (9)	Ralph (8)	Samuel (16)	
12 Judith	Alberta (1)	Helen (13)	Mary (14)	Samuel (16)
13 Helen	Mary (14)	Judith (12)	Alberta (1)	
14 Mary (absent on this day)		Judith (12)	Barbara (4)	
15 Margaret	Thomas (18)	Agnes (2)	Barbara (4)	
16 Samuel	Janet (11)	James (9)	Thomas (18)	Samuel (16)
17 Ruth	Ralph (8)	James (9)	Judith (12)	Ruth (17)
18 Thomas	Edwin (7)			

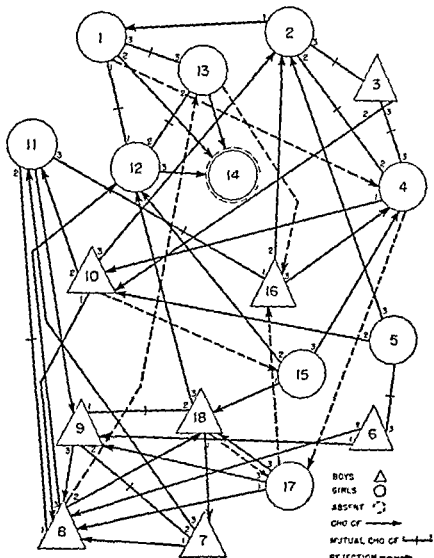
of a class in social science in one of the Denver public schools. The project involved was the organization of a committee to study specific problems in a unit on family relations.

The most common method of recording these data is that of a pictorial graph devised by Moreno called the *sociogram*. The choices listed in tabular form on page 217 are made into a sociogram shown on the next page. This manner of recording has the obvious advantage of the visual presentation of the lines of relationships. It has the disadvantages of not being subject to mathematical analysis and of developing into a rather complex design when the numbers of the group become large or when responses to more than one question are plotted on the same sheet.

In the legend under the sociogram, you will note that boys are represented by triangles and girls by circles, that one-way choices are indicated by arrows to the person chosen, that mutual choices are indicated by lines without arrow heads but with a small cross line near the middle, that choices are noted by the number on the chooser's end of the arrows or lines, that rejections are dotted lines, and that those who were chosen but not present at the time of the questionnaire are shown in broken symbols. In this instance, pupil number 14 was absent.

In making the sociogram, it is often advisable to start with the highly chosen in the middle and to work around them. A trial sociogram is often necessary before one can be produced that will not have a confusing array of intermingling lines. As a general rule, lines never cross the symbols of the people, they are straight lines, and, when necessary to avoid symbols, sharp angles (or corners) are used.

The square matrix has the advantages of ease in recording and of simplicity in reading. (See the diagram on page 220.) In many respects it is like the tabulation, but with the matrix the highly chosen and the infrequently chosen can readily be recognized. It is convenient for many mathematical manipulations and can accommodate responses to more than one



question Among the disadvantages is the difficulty in discovering mutual choice. Usually the matrix takes the simple form of squares in such a way that the persons who choose and the persons who are chosen can easily be noted

SQUARE MATRIX

Pupil	1	2	3	4	5	6	7
1		1		3	2		x
2	1			2		3	
3		1		2	3		
4	3		2		1	x	
5		2	1				3
6	1		2			3	x
7	2	1	3			x	
1st	2	3	1	0	1	0	0
2nd	1	1	2	2	1	0	0
3rd	1	0	1	1	1	2	1
Total	4	4	4	3	3	2	1
Rejections	0	0	0	0	0	2	2

To interpret the data recorded in the Matrix, read it as follows

Pupil No 1 chooses pupil 2 as his first choice, pupil 5 as his second choice, pupil 4 as his third choice, and rejects pupil 7 as an undesired member of his group. Pupil No 2 chooses pupil 1 as his first choice, pupil 4 as his second choice, and pupil 6 as his third choice. The choices made by the other pupils are read in the same manner.

To determine the number of times chosen, read down the columns. For example, pupil 1 was chosen twice as a first choice, once as a second choice, and once as a third choice. He was chosen a total of four times and was not rejected as an undesirable group member by any of his colleagues.

The Sociograph is one of the newer contributions. It is designed to combine the advantages of the sociogram and the matrix, to overcome the major disadvantages of each, and to add to the general flexibility of data recording and interpreting.



Basically, the Sociograph is a square matrix folded into a triangular shape in such a manner that any information on the matrix is retained and identifiable without distortion. Details of forms and usages are available to interested teachers and group workers from the publishers as indicated in the bibliography at the end of this chapter.

Both recording and interpreting data from questionnaires become easier with practice regardless of the form used. The bibliography includes many of the sources for suggested methods and procedures. The effort here is to suggest some of the general principles that underlie the philosophy of sociometrics and the principal uses they may serve in the classroom. In general, data obtained from sociometric questionnaires can be used (1) to support one's observational judgment of interpersonal relationships, (2) to aid one in helping his students to make satisfactory group adjustments, (3) to form sub-groups or committees, and (4) to evaluate the morale or group feeling within the class.

Obviously one should expect considerable individual difference to exist in a classroom. Varying backgrounds, experiences and immediate environments determine to a very large extent the way in which one person will react both to the situation and to the other persons. However, when sociometric data support the teacher's belief that a pupil is unchosen and even rejected, it provides him with a mandate to investigate causes and to try means of remedy. Recent research has indicated very strongly that there is a general personality maladjustment present among most unchosen members of groups.

In the selection data presented on page 217, it seems quite apparent that Ruth (17) and Margaret (15) especially are in need of some help in their social adjustment problems. Others in the group who are chosen far below the average may also need some individual attention. On the basis of the evidence, and further observations, one may raise certain questions, introspectively, that will lead to the discovery of possible causes

or conditioning circumstances responsible for the pupil's non-acceptance. The following questions are only illustrative. Many others might be added.

- 1 Has the individual been given opportunities to work or to play with others of the group, especially those with whom he seems to have some affinity?
- 2 What are the out-of group contacts of the person like? Is he a "hanger-on" or is he generally accepted?
- 3 Does the individual show talent in any area that might be used to bolster his standing with others?
- 4 What is the home situation like? Does he seem to have security there?
- 5 Are there any obvious reasons why the person should be unchosen or rejected? Can these causes be removed?
- 6 What attitudes does he show toward the other members of the group? Has he a defensive attitude? Is he oversolicitous or eager?
- 7 What is the attitude of the person toward the leader or teacher? Usually one who attempts to secure status by constantly seeking teacher or leader approval does not become a well accepted member of the group.
- 8 Does he often come to the defense of others or help in any way to develop group or class unity?
- 9 Does he voluntarily isolate himself? Does he resist efforts toward friendliness?
- 10 Does he seek attention by nonsocial, obstructive action?

Even the highly chosen or over-chosen "star" may be a source of concern for the teacher. Unless the person or persons receiving high value scores are outstanding persons and worthy of such leadership and influence, they may serve as disintegrative factors. Often healthy group attitudes can be fostered by careful counseling with those to whom the largest part of the group look for guidance. This is a strategic point for the development of constructive activities and points of view. Because of his influence, the class leader may be the keystone of class

unity Probably the central questions to ask relative to the highly chosen should be Is he worthy? Why is he a leader? Are his attitudes constructive? Is he concerned primarily with group interest or self-interest? What guidance, if any does he need?

### *Organizing Sub-Groups or Committees*

In using sociometric data for the organization of sub-groups or committees, certain general principles should be observed In the following paragraphs these principles are discussed in relation to the table of choices on page 217

On the basis of the choices listed, partners were to be chosen for the class project that had been announced In forming the groups, number 1 was considered initially She had mutual choices with 12 and 13, who had also chosen each other, and all three had chosen the absent 14 Numbers 2, 3, and 4 had chosen one another, and each had chosen or had been chosen by number 10 Numbers 7 and 9, and 9 and 18, had made mutual choices Numbers 5 and 6 showed a mutual choice Therefore, there was a starting nucleus for four groups Group I with 1, 12, 13, 14, Group II with 2, 3, 4, 10, Group III with 7, 9, 18, and Group IV with 5, 6

Thus far 8, 11, 15, 16, and 17 had not been placed Of this group, 15, 16, and 17 were definitely underchosen and should be placed in some situation that would give them the greatest security Number 8 had been rather highly chosen and could be placed in several positions Number 15 had chosen 12 but Group I would not be a good place for her because of the apparent incipient clique that might not welcome her She had chosen 4 who also was a clique member, number 10 in Group II had rejected her, so this would probably not be a good spot for immediate consideration Since she had chosen 18 as her first choice, Group III seemed to be the most likely placement

Group III, therefore, became 7, 9, 15, 18 But it appeared that another girl should be added for at the eighth grade sex

cleavage becomes an item. There were two possibilities, 11 and 17. Seventeen had chosen both 9 and 18 but her choice of 18 seemed to have been counteracted by 18's rejection of her. A tentative decision was made to include 11 in Group III and to consider 8 and 16 for Group IV.

Pupil 8 had been chosen a sufficient number of times to suggest that he was a pretty secure person. Number 6 had chosen 8, indicating some contact there. But 8 had a mutual choice with 11 who, in turn, had a mutual choice with 16. A group could very well be made of 5, 6, 8, 11, and 17, but so doing would leave 15 as the only girl in a fairly strong clique of three boys. It seemed as though either 11 or 17 would have to be placed in that group. Also it seemed doubtful that the two girls, 11 and 17, would increase their compatibility inasmuch as 17's only contact would be through 8 with whom 11 had a mutual choice. The final decision, therefore, was that in spite of the odd relationship between 17 and 18 it would be best to include 17 in Group III.

It will be noted that in the formation of all of these groupings certain principles were given consideration.

1. No clique was either ignored or kept as a tight unit without the inclusion of one additional chosen person. If there had been previous evidence of unhealthy separation by a small group from the major portion of the class, the teacher would have made this an opportunity to try to give the members additional contact experiences by using the sociometric data as an aid in making appropriate changes.

2. In no instance was one person placed in a group situation *without friendship support* unless that person was basically secure enough to become a part of the new group. In such cases it was hoped that his presence would provide constructive influence and leadership.

3. The sizes of the groups were kept fairly small and uniform. With younger and less experienced persons, small groups are needed. When people have learned to work well together, the groups can be composed of seven or eight members. The

optimum size is somewhere between four and eight with the final decision being based on age, maturity, and local and physical conditions

There is no magic formula for the building of groups from sociometric data. The responses to the questionnaire give the teacher or the leader a picture of the apparent relationships



Courtesy of Adult Leadership

*Sociometrically mismatched*

It is up to him to make the final choices according to his best judgment. The data do, however, provide a kind of map from which he can plot his course of action. The questionnaire certainly offers a better basis for group selection than does random choice.

Indications of how well a class has become a unit can be noted in several ways. The simplest criteria, however, are those provided by inspection of the type of distribution of

choices For the better unified group the following questions can be answered in the affirmative

- 1 Is there a fairly even distribution of choices?
- 2 Do such cliques as exist also have lines of attraction to other individuals in the class?
- 3 Is the lowest score fairly close to the median?
- 4 Do the highly chosen have lines of contact with one another?
- 5 Are there a good many mutual choices?

### *Problems, Projects, and Other Activities*

1 As you think back over your school career, recall some of the class rooms you were in Which do you remember most pleasantly? How do you account for different attitudes toward different classes? Describe the class environment that gave you the greatest incentive to learn

2 Make a pseudo-sociometric chart of the interpersonal relations that you think may exist in your future classroom Build both a matrix and a sociogram from the data

3 If an actual sociometric measure is made of your class by your instructor, submit to him your guess of how the chart will appear He will compare your guess with the actual choice pattern and report the closeness of your guess He will destroy your chart and keep all such data confidential

4 Following a general class discussion on some topic, write a short paper evaluating the participation of the members

5 Be prepared to discuss or to make a short talk on the following statements

- (a) Every new situation offers challenges for all persons involved
- (b) Classroom activities reveal personality characteristics
- (c) No one successfully lives a life isolated from his fellow
- (d) It is usually conceded that maladjustments begin in childhood and that the use of any procedure that will enable the teacher to identify the shy and lonely children early enough for them to be helped in making good adjustments before it is too late should be encouraged
- (e) There is a need for experiences in which several children work together

- (f) The success of your classroom cannot be measured in terms of student grasp of subject matter only
- (g) If you are to develop good classroom discussions, both you and your pupils will need to be good listeners
- (h) Discussion gives greater meaning to material that has been studied
- (i) Very few things in our living have only two aspects
- (j) The popular, as well as the unpopular, pupil may need the teacher's help and guidance

6 Plan a class discussion on "Developing Good Working Relationships in a Class." Consider the following questions (and add others) that may have a bearing on your topic

- (a) How do pupils' attitudes toward one another affect their learning?
- (b) How does the teacher's attitude influence the responsiveness of the group?
- (c) What is the effect of group standards on individuals in the group?
- (d) What is included in your concept of "participation"?
- (e) What is the importance of sub-groups or committees?
- (f) How is the problem of good communication related to the total problem of class effectiveness?

7 Extend your study of the problems discussed in this chapter by sampling one or more of the following references. Be prepared to state and explain one of the major ideas encountered in your reading

- Bonner, Merl E., and Seth A. Fessenden *The Sociograph and Manual for Teachers* Los Angeles: California Test Bureau, 1954
- Curriculum in Intergroup Relations* Developed by Hilda Taba and committee Washington D. C.: American Council on Education, 1949
- Developing Discussion in School and Community* Columbus Ohio: The Junior Town Meeting League, 1951
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## *In Your Classroom: Improving Speech Effectiveness*

THE SPEECH effectiveness of the pupils in your classroom will correlate closely with their personal and social effectiveness. The pupil whose speech is clear, pleasing, and in good taste, is usually well adjusted and accepted by the group. This does not mean that he has no more "growing" to do. But it does mean that he presents no special problem for the teacher other than that of providing normal and useful experiences that will continue to challenge his interest and stimulate his effort. On the other hand, many pupils reveal almost immediately the need for better adjustment and for better self-command in speaking.

One important point to bear in mind is that the speech needs of children (and of adults) cannot be separated from their total needs as individuals. Even the simplest speech problem is a personal problem to the pupil. If you approach the problem bluntly and directly, he may resent your interference with his personal habits. You need to engage his interest in some type of experience that will unblock his responses and give him a sense of accomplishment. You must do something *for the child* before you can do very much for his speech. Often a teacher unintentionally develops a feeling of betrayal in the child by moving too rapidly from a constructive learning situation into the "correction" of faults. Until a sense of need is established, there

is little incentive to effort. Above all, do not be remiss in your own manner of speech. The example you set is one of your most effective methods of teaching.

However, if you are to help your pupils overcome undesirable speech habits, you will need to be able to identify their individual speech problems. One way might be to make dittoed copies of a part or all of the chart on page 231 and keep them available for occasional reference. Use one copy for each pupil. Do not try to check *all the needs of all the pupils at once*, nor should you feel that the task has been completed when you have checked a few of the more obvious items.

After you have observed your class in action for a few days, check the charts of as many of the pupils as you feel confident about. If there are some for whom you can make no sound judgment, put their charts aside until you have listened to them more critically. Try to have some of the items checked for everyone by the end of the first week. Then periodically go over the records to note improvement or to check additional characteristics that were overlooked.

You will note that this chart is arranged in four divisions. The top division refers to problems that will need the help of trained speech correctionists. However, if your school does not have access to such persons, you will be able to help (at least in limited measure) by following the instructions and advice given in this chapter and in Chapters 4 and 5. You must expect when you start individual clinical help that it will take time to get results. But in the end your patience, effort, and interest will be repaid. Of course, if no clinical assistance is available, you must include them in your second group (or division) and give whatever help you can. This second group is made up of those pupils who will profit from some special attention during regular class activities. The third division identifies those who should improve normally under guidance through their speech experiences in the class. The fourth division identifies those pupils whose speech needs are very minor or not clearly in evi-

dence Such pupils should help you to set the standards toward which the entire group should work

## SPEECH NEEDS

Name \_\_\_\_\_ Date \_\_\_\_\_

*Deficiencies requiring work in speech clinic (Check observable deficiencies)*

\_\_\_\_\_ Rhythm \_\_\_\_\_ Verbal formulation (both types of 'stuttering')

\_\_\_\_\_ Articulation \_\_\_\_\_ s \_\_\_\_\_ th \_\_\_\_\_ r \_\_\_\_\_ other sounds

\_\_\_\_\_ Voice \_\_\_\_\_ Denasality and other voice obstruction

\_\_\_\_\_ Marked foreign dialect \_\_\_\_\_ Pathological hoarseness

Other comments \_\_\_\_\_

*Deficiencies amenable to individual and group work in class*

\_\_\_\_\_ Articulation and/or pronunciation \_\_\_\_\_ Verbal formulation

\_\_\_\_\_ Voice \_\_\_\_\_ Audibility \_\_\_\_\_ Pitch \_\_\_\_\_ Harshness

\_\_\_\_\_ Personal social adjustment \_\_\_\_\_ Tension \_\_\_\_\_ Nasality

\_\_\_\_\_ Foreign accent \_\_\_\_\_ Breathiness Other comments \_\_\_\_\_

*Deficiencies amenable to improvement in regular class activities*

\_\_\_\_\_ Lacks directness and conversational style \_\_\_\_\_ Lacks eye-contact

\_\_\_\_\_ Monotony of \_\_\_\_\_ Rate \_\_\_\_\_ Intensity \_\_\_\_\_ Pitch \_\_\_\_\_  
Other vocal patterns

\_\_\_\_\_ Lacks drive and enthusiasm \_\_\_\_\_ Lacks audibility and distinctness

\_\_\_\_\_ Unresponsive or uncontrolled visible aspects \_\_\_\_\_ Word whiskers  
\_\_\_\_\_ Posture

\_\_\_\_\_ Diction \_\_\_\_\_ Grammar \_\_\_\_\_ Tension

\_\_\_\_\_ Organization \_\_\_\_\_ Materials inappropriate

Other deficiencies or distracting mannerisms \_\_\_\_\_

*General speech personality development (Check if satisfactory)*

\_\_\_\_\_ Communicative attitudes \_\_\_\_\_ Contact, directness, and conversational style

\_\_\_\_\_ Adequate vocal quality \_\_\_\_\_ Drive and enthusiasm, yet relatively relaxed

- \_\_\_\_\_ Adequate vocal flexibility \_\_\_\_\_ Resonance \_\_\_\_\_ Core of softness
- \_\_\_\_\_ Freedom from vocal patterns \_\_\_\_\_ Audibility and distinctness
- \_\_\_\_\_ Adequate visible responsiveness and control \_\_\_\_\_ Posture
- \_\_\_\_\_ Eye contact
- \_\_\_\_\_ Organization and clarity \_\_\_\_\_ Materials appropriate
- \_\_\_\_\_ Freedom from distracting mannerisms
- \_\_\_\_\_ Adequately projects meanings from printed materials

Do not make the mistake of assuming that the job of speech improvement can be passed on to a specialized speech teacher. For the great majority of pupils good speech habits must be developed through participation in normal speech activities in *all* classrooms under the guidance of nonspecialized teachers who recognize the importance of speech in the child's growth and learning. Even when you refer a pupil to a specialist for clinical help, the specialist must depend heavily upon you to supplement the clinical treatment with supervised classroom experiences that will provide opportunities for practice and improvement. But you may be asking yourself, "Can the non-specialized teacher be relied upon to recognize speech needs?" If he is to do something to help his pupils, he must know what kind of help is needed. Bryngelson writes, in the *Southern Speech Journal*, "I became interested some years ago in whether or not the general classroom teacher could reliably test school children for speech defects."<sup>1</sup> The study which he reports is summarized as follows:

Over a period of three years the author conducted such a teacher's survey in five different school systems. This program encompassed over four thousand school children from kindergarten through the twelfth grade. Three hundred teachers participated in the survey and their reliability was checked against the author's testing of a random sam-

<sup>1</sup> Bryng Bryngelson "The Classroom Teacher Testing for Speech Defects" *Southern Speech Journal* Vol XVI No 3 (March 1951) p 214

pling of forty to fifty children in each school. The results indicated a 96 reliability, which I believe, is as high as found among speech correctionists generally.<sup>2</sup>

### *Using Drills, Games, and Exercises*

If we accept the fact that the nonspecialized teacher can identify speech weaknesses, we face immediately the practical problem. *What can the teacher do to unprove the speech standards of his class?* First, he will recognize that pupils gain skill in speech only as they see its value in attaining other objectives. If a group project (such as a dramatized radio program) calls for clear enunciation, specific drills in enunciation are accepted as functional. Purpose establishes incentive for learning. Furthermore, learning is accelerated when the skill to be learned is related to immediate use. In attaining better speech standards in the class, the teacher will also use the "power of the group" to spur individual efforts toward accepted norms. Group status depends, to a great extent, on the pupil's conformity to group standards.

An appropriate program of activities will develop, under the guidance of an alert teacher, which will utilize class interest and be suitable to the age level and social maturity of the group. Even if it were possible to do so, it would be unwise to structure a rigid program that would be applied systematically regardless of the unfolding interests of the class. This does not mean, however, that you should do no pre-planning, that you should face your class without potential resources. Many teachers begin early in their career (if not while they are yet in college) to build a portfolio of suggested activities, clippings, illustrations, stories, poems, appropriate games, drill exercises and so forth. As examples of teacher "helps," suggestions for sound discrimination drills, speech games, and choral speaking are given in the following pages. Bear in mind, however, that

such direct attack on speech needs should follow an interest pattern and contribute to the realization of group purposes. Drill as an end in itself is a doubtful educational device.

### *Sound Discrimination Drills<sup>3</sup>*

The following "Sound Discrimination Activities" are taken directly from an article on "Elementary Articulation Drills" in *Guides to Speech Training in the Elementary School*. The material was presented by Margaret E. Hall of the Chicago Public Schools.

Drills in auditory discrimination should always be conducted with the children's backs turned to the teacher or the children's eyes closed, so that auditory rather than visual discrimination will be made. Drills may be introduced and practiced with the children watching to aid their understanding, but should be entirely auditory as they continue. Progress from easy to more and more difficult discriminations. The following are arranged roughly in order of difficulty.

1. Have the children begin with easy discriminations to learn the technique of discriminating. Examples of such easy discriminations would be the differences between noises such as horns, bells, piano notes, etc., the differences between sounds made by tapping on wood, glass, metal, something hollow, something solid, etc.
2. Each child, with eyes closed, should have a turn at identifying the other children by their voices.
3. Teacher imitates the voices of different characters in a story just read, such as a man, woman, child, bear, etc. Have the children guess who is talking. Such a story as *The Three Bears* would be good for this purpose.
4. Place a number of objects on a table. Give each child a turn at selecting the objects whose names begin with

<sup>3</sup>The sample activities described in these pages (234-239) have been drawn from the publications of the Expression Company, Magnolia, Massachusetts. Books of games, speech drills, materials for choral speech and other helps for the classroom teacher may be obtained from the same source.

a certain sound, such as *b* Have a few objects at first then increase the number and variety of the initial sounds involved

- 5 Let the children listen for a certain sound as the teacher says a word slowly They should raise hand if the sound is present Teacher reads a list some words containing the sound, some without it Begin with the sound in the initial position Later when they are more adept in discriminating, let the sound occur anywhere in the word
- 6 Teacher reads a list of like and different word pairs, such as 'hair-fair,' 'put but,' "thaw-saw," etc Children decide after each pair whether the two words were the same or were different First use only easy discriminations, later more difficult ones
- 7 A more advanced task in discrimination is listening to continuous material read *very slowly* by the teacher and tapping or clapping each time the sound occurs Score can be kept to add interest

Many simple poems are extremely useful for emphasizing speech sounds and giving practice in clear enunciation With the younger children such poems are usually more fun when acted out as well as spoken The following sample poems which may be used in this matter, are taken from *Jack-in-the-Box* by Sarah T Barrows and Katharine H Hall

In a lot near our school  
Is an old Billy Goat  
Baa, Baa, Baa!  
He has a long beard  
And a warm wooly coat  
Baa Baa Baa!  
The children at noon  
Throw him bits of their lunch  
Baa Baa Baa!  
And laugh as they watch  
Old Billy Goat munch!  
Baa, Baa, Baa!

An old black crow flew into a tree  
Caw, Caw, Caw!

## IMPROVING SPEECH EFFECTIVENESS

And what do you think he could see?

Caw, Caw, Caw!

He saw the sun shine off the lake

Caw, Caw, Caw!

And tiny splashes fishes make

Caw, Caw, Caw!

Little brown rabbit ran hippity hop,

Hippity hop, hippity hop,

Into the garden without any stop,

Hippity hop, hippity hop

He ate for supper a fresh carrot top,

Hippity hop, hippity hop,

Then home went the rabbit without any stop,

Hippity hop, hippity hop

Little Kitty laps her milk,

Lap, lap, lap!

Her tongue goes out,

Her tongue goes in,

Lap, lap, lap!

Oh, see her tongue

Go out and in,

Lap, lap, lap!

Other poems of this type, and some that are more difficult, for older children, are taken from the *First Steps in Speech Training* by Rodney Bennett. These selections are concerned with special difficulties

Tom had two new blue balloons,

He took them out to play

The wind got up and blew and blew

And blew those blue balloons away

This fish has a thin fin,

That fish has a fat fin

This fish is a fish that has

A thinner fin than that fin

'I can think of six thin things

Six thin things! Can you?

Yes I can think of six thin things,

And of six thick things too



Said one young Brother Plover  
To another Brother Plover,  
Pee wit' What pleasant weather,  
Brother Plover, for a fly!  
Said the second Brother Plover  
To the other Brother Plover  
Come along! We'll fly together  
Brother Plover you and I

### *Speech Games*

Speech games are even more valuable for helping children to develop good articulation in normal speech. Motivation of course, is essential for when an activity becomes dull it becomes difficult. The following games though they are still of the lower elementary type, can be adapted to the intermediate levels. These games are taken from *Speech Drills in Form of Play* by Ida Mae Case-Livingston and Sarah T. Barrows.

*A Guessing Game* Have the children repeat the syllables kay, key, kye, koy, koo (or substitute another single sound or blend in place of the sound k) until they have memorized them. One child thinks of one of the syllables the other children guess which one he is thinking of. The one who guesses right is 'it' the next time the game is played.

*Pin Wheels* Let the children make paper pin wheels. Hold a wheel before your lips and show that when you say *uh* the wheel goes round, but when you say *w* it does not move. Let the children then try to make the wheels go round when they say *why*, *when* *while*, etc.

*The Fan* This game is to be used when the child does not succeed in giving a continuous sound but substitutes *p* for *f*. Cut thin pieces of paper into the shape of small fans. Tell the child that he may have a fan to color if he blows it correctly. Show him how the fan moves as you repeat *f*, prolonging the sound. Let the children who succeed color their fans, while you give individual help to the children having the difficulty.

*The Train* One child is chosen to be the engine, another the coal car, etc. Each child places his hands on the shoulders of the one in front of him to connect the cars. The train makes an imaginary trip. When the train stops at a station, the engine lets off steam with the sound  
s-s s-s-s-s-s

*The Spider* The children are in circle formation, hands joined. One child who is chosen to be the spider stands in the center. One or more children who represent flies are outside the ring. The spider repeats

"Oh, I am a spider, I spin and I spin,  
I catch little flies and keep them within."

The spider tries to break through the ring to catch the flies. The children forming the circle tantalize him with the chant, "Spider, Spider, spin your way out." If he succeeds in catching a fly after a short run the fly is put in the center and other children are chosen. Much time consumed in chasing should be avoided as this would defeat the purpose.

*The Bees* One child who needs special drill on the sound z may be chosen to be the bee. Individual help may be given to the child by first having him sound z to you to see if he can be a bee. The rest of the children are the flowers. The bee flies to the flowers and visits them, saying z-z-z-z. After he has visited all the flowers he may choose another child to take his place.

Although numerous activities of this type may be "borrowed" from published material the teacher's best source of ideas is his own ingenuity. Doris G. Yoakam points out, in an article on "Speech Games for Children" <sup>4</sup> the almost endless possibility of adapting simple parlor games to the purposes of speech training. One caution needs to be kept in mind: whatever activity is employed, it should be adapted to the grade level of the pupils. The more mature the group, the more read-

<sup>4</sup>See the *Quarterly Journal of Speech* Vol XXX No 1 (February 1944)

ily it will respond to "direct drill" if the purpose of the exercise is clearly understood

### *Choral Speaking*

Excellent opportunities for improving the general speech pattern of the pupils is offered by choral speaking. The fact that choral reading can be done in unison or with solo work makes it a more flexible procedure than individual interpretation or individual speaking. It is a procedure that can be applied in the lowest grade in school or in college classes. However, choral speaking should not be thought of primarily as remedial, as an interpretive art, it warrants a place in any speech program as a developmental activity. However, if the "Do's" and "Don't's" set forth by Louise Abney and Grace Rowe<sup>6</sup> are kept in mind, choral reading may serve a remedial purpose for many children.

*Know your poem* You must be able to speak or read your poem well if you expect to inspire the children

*Sense the rhythm, and the sound pattern*

*Read the poem aloud to the class*

*Afford leadership in good speech* Be sure that you have the correct vowels and consonant qualities. If you are in doubt, consult speech books for guidance. A correct example is often more effective than a corrective method.

*Clear away all disturbing questions* It is not desirable to be hyperintellectual about the poem but word meaning, accurate pronunciation, and correct grouping are essential to good oral interpretation.

*Read the poem a second time—and possibly a third—aloud to the class*

*Invite the class to participate*

*Keep the voice light* Volume can be increased after the tonal patterns are absolutely accurate.

<sup>6</sup> See Louise Abney and Grace Rowe, *Choral Speaking Arrangements for the Lower Grades* (Magnolia, Mass.: The Express Co., 1937).

*Choose, or let the children choose, readers for the solo parts*

*Repeat the poem together*

*Don't choose material beyond the children's ability for enjoyment and appreciation*

*Don't exploit your directing ability. Remain as inconspicuous as possible*

*Don't over-analyze the poem. Enjoyable participation is the thing desired*

*Don't let the children force their tones*

*Don't choose "star" pupils for all the solo parts. After all, they need the training least, and leadership may be developed by giving the part to a child who can grow into it*

*Don't consider choral speaking primarily as a show device. If it is only that, it has no place in the educational program*

*Don't let the verse speaking choir be a poor speech vehicle. Give constructive speech training on vowels, diphthongs, and consonants, controlling volume and inflection, as well as rate and rhythm, at all times*

Additional suggestions for types of activities through which the speech of your pupils can be generally improved are given in the following chapter. Therefore we shall turn here to a consideration of the remedial procedures that can profitably be used with the ten to fifteen per cent of your pupils whose speech difficulties may require more specialized attention.

There is a growing tendency for school systems to provide trained speech correctionists who help the classroom teachers deal with some of the more difficult speech problems and who assume the major responsibility for the improvement of many of the most severe cases. But even where such specialized help is available, the ultimate responsibility for the welfare of the children belongs to the classroom teacher. You need to know, regardless of the conditions under which you teach, the types of problems likely to require special help and some of the remedial procedures that are recommended. In the following pages, therefore, we shall discuss briefly problems of articulation,

voice, stuttering, and special types of speech and hearing disorders together with certain types of therapy that may be used

### *Articulation Problems*

Inaccurate articulation results in the most common type of speech disorder encountered in the public schools. Most of the difficulties can be handled without great difficulty by the sensitive teacher with a basic understanding of the phonetic patterns of speech. You should be warned, however, that not all of these articulation disorders are functional or habitual. Some may be the result of emotional disturbances or organic difficulties, or of poor hearing. The pupil who has the speech problem must be helped before the problem itself can be successfully handled. This is emphasized by West, Kennedy, and Carr.

A child may, especially if petite and appealing, be encouraged by the approval of associates to continue baby talk and infantile behavior until eventually they become habitual. Or the embarrassed, retiring child with spirit broken by dominating parents or by some other unfortunate circumstance may use a type of speech characterized by semi audible, half comprehensible utterance, later, becoming more embarrassed and inarticulate, and aware of his deficient speech, he develops more emotional confusion and increased speech interference results.<sup>6</sup>

This emotional factor generally has an increasingly pronounced effect upon the child. If he seems to find satisfaction in lisping, the retraining task will center largely upon a re-orientation of his thinking, but if the emotional problem is more deeply seated, it will probably affect the quality of his voice, his manner of speaking, and his general fluency. It is well for the classroom teacher to consider the possible causes of a speech problem before attempting corrective measures. Much harm can come from ill-advised remedial practices. Here

<sup>6</sup>Robert West, Lou Kennedy, and Anna Carr, *The Rehabilitation of Speech*, revised edition (New York: Harper & Brothers, 1947), p. 369.

is where the teacher's knowledge of mental health and of good counseling techniques comes into play

It should go without saying that articulatory problems that have their cause in organic deviations should be approached with care by the non-specialist in speech pathology. Parker gives an excellent over-view of the common physical difficulties in a simple paragraph

The great majority of articulatory disorders are not caused by physical defects of the speech mechanism. Although few children are tongue tied this affliction may be responsible for poor articulation. Missing teeth may be another handicap. Severe malocclusion may help produce unintelligible speech. If the child is hard of hearing it may be that he has not heard the particular sound at all, or only partially. Bulbar palsy or a similar disease may have produced a paralysis or weakness that makes articulation sluggish and ineffective. Enlarged adenoids may interfere with proper resonance or cause omission of the *m*, *n*, and *ng* sounds.<sup>7</sup>

In general, the teacher should seek professional advice whenever he suspects that the cause of the articulation disorder is of an organic nature.

Usually by the time the child enters the first grade, he can make all of the individual sounds of the language, even though he has difficulty with the pronunciation of many words which have certain sounds in combination. You will recall that in Chapter 5 various sounds and certain of the combinations were given to help you to test the accuracy in your own speech. It might be well to point out here some of the most common problems your pupils will face

1. There is a frequent substitution of some other sound for the *s*. This is usually called a *lisp*.

<sup>7</sup> William R. Parker *Pathology of Speech* (New York: Prentice Hall, Inc. 1951), p. 193.

- 2 *W* is substituted for the *r*, *l*, or *v*, as in "wobin" for robin, "wove" for love, and "werry" for *very*
- 3 *S* is substituted for the *sh*, as "suc" for shoe
- 4 The initial *l* is omitted at the beginning or when it follows certain consonants, as "'et me" for let me or 'pe-e' for please
- 5 *T* is substituted for *k* or *ch*, as in "tum here" for come here or "tew" for chew
- 6 *D* is substituted for *g* or *j*, as in "dun" for gun, or dam for jam
- 7 *B* is substituted for *h*, as "hab" for have
- 8 *N* is often substituted for the *ng* as 'doim' for doing
- 9 One of the consonants in combinations is often left out as 'tand' for stand, or 'pank' for spank
- 10 Final consonants are omitted, such as "chul" for child or "gi" for give

This series, of course, does not constitute the "whole" of either baby talk or the articulatory pattern that you may find in your classroom. When you consider the complicated character of speech, you do not wonder at the difficulty that many children have in producing speech sounds correctly. But after the second or third grade, control over the speech mechanism should be complete. After that stage inaccuracies may normally be attributed to persisting habit rather than to organic difficulty.

When you find a child having difficulty with a certain sound consciously "feel" how you produce that sound. If you know how your own lips and tongue behave, you may be able very quickly to make a simple suggestion that will help the pupil with his problem. For example, if *f* for *v* gives trouble, ask him to bite his lower lip in the production of the sound, or if it is the *th* that is giving him trouble, have him stick his tongue out as he starts such words as *they*. Watch him, try to see what he does or fails to do, and then make suggestions accordingly.

There are many sounds, however, that require such delicate

adjustment that to point out the physical movement would only induce confusion Sanderson suggests, with some over-



Courtesy of University of Denver Photo by Ed Maker

*The speech correctionist or teacher often uses a mirror so that the pupil can see the sound produced by the teacher and himself from the same point of view*

enthusiasm, that physical descriptions of sound production be avoided

To insist that the child be directly concerned with where he puts his tongue and teeth, how he shapes his sounds, is to confuse him. A good teacher always tries to correct any



speech difficulty by using indirect means. Many a child will readily imitate a correct model merely by having his attention directed to the correct sound as it is uttered. In fact to repeat a general principle there is common agreement that the general training of children using defective speech sounds is conducted along two lines: *auditory training* to develop ear sensitivity and so enable children to discriminate between correct and incorrect sounds; and *muscular agility and motor control* whereby the child develops skill in the use of his articulatory organs. Games, jingles, story exercises, dramatizations, choral speaking, and some syllable and word drills are far more important than the use of mechanical aids, especially for the classroom teacher who is not skilled in speech re-education.<sup>6</sup>

Types of articulatory defects in the speech of children as well as in the speech of adults will include sound omissions, sound substitutions, and sound distortions. In the majority of cases the defects will be functional, an habitual misuse of normal speech organs, and the classroom teacher should have no hesitation in dealing with them. Their remedial treatment requires no great depth of speech correction lore. The types of procedures that have been suggested will usually produce improvement.

### *Voice Problems*

Voice defects are frequently hard to determine in children because there are so many variations in the normal childhood voice. The defect may be one of quality, pitch, loudness, or melody. The teacher's judgment should be based on conditions present in normal speech situations, as in play or informal conversation. The voice of the child is thinner than that of the adolescent or adult, but the thinness is often accentuated by tension or lack of resonance. The voice should be considered in relation to the voices of the other children in the class. Notice

<sup>6</sup>Virginia Somes Sanderson, *What Should I Know About Speech Defects?* (Columbus, Ohio: Ohio State University Bulletin, 1946), p. 21-22.

able deviations should be studied to determine whether they spring from some inner emotional disturbance or from a basic speech difficulty Backus has summarized very concisely the interrelation of voice and personality

Certain patterns of speech result rather habitually from social maladjustment Variations in vocal quality are especially frequent Positive nasality usually accompanies feelings of inferiority, lack of security, persecution, failure, and repression An aspirate or breathy quality accompanies expressions of extreme emotion, especially fear In persons who are habitually unstable and easily excitable (frequently termed "rattle brained") the aspiration may be a relatively constant factor Associated with it is a conspicuous and unpleasant gasping for breath, produced often by clavicular, or extreme chest, breathing A metallic quality or "cracking" in the tone results from unnatural tensions in the pharyngeal and laryngeal musculature Closely associated with the vocal quality is vocal pitch While emotional excitement produces a rise of pitch in all persons, those individuals who suffer from continuous nervous excitability possess habitually high, shrill voices Volume is also affected by these psychological factors Nervous tension may produce too loud a voice, lack of confidence timidity, or fear may produce too soft a voice These deviations in speech may disappear with proper mental hygiene alone, if speech habits are not too firmly fixed Sometimes speech training is in itself an effective instrument for resolving mild maladjustments Usually, both types of treatment are combined<sup>9</sup>

As we have frequently emphasized throughout this text, speech improvement is inseparable from the total growth pattern of the child Speech habits may affect social relationships with the group, conversely group relationships may furnish the incentive for better speech habits Therefore, in the normal classroom situation, the focus falls first on personal and social adjustment Even when it shifts to specific speech activities, it does so because of the functional relationships of speech to

<sup>9</sup>Olhe L. Backus *Speech in Education* (New York: Longmans Green and Company 1943) p. 116

total growth objectives Speech as a medium of communication is a social skill and is acquired and developed only in a social context Specific drills and exercises will help if they are used with the caution already stated (see page 229) They must always be linked to a larger goal For voice improvement relaxation exercises are recommended *Posture drills from the earliest grades through high school* may be needed to fix the habit of "standing easily tall" Also in many cases *general ear training exercises* should be used to help the pupil become more sensitive to tone quality

### *Other Speech Problems*

Other speech problems that the classroom teacher may encounter have anatomical, physiological psychogenic and linguistic backgrounds They are organically rooted and must in the main be handled by specialists Certainly in regard to the cleft palate marked malocclusion of the teeth organic anomalies and other troubles evidenced by neuropathological symptoms you should depend upon professional direction However the problem of emotional adjustment remains and must be dealt with in the classroom as creatively and sympathetically as possible

### *Stuttering*

According to the White House Conference Report stutters make up about one per cent of the total school population The number is so high that you may expect even in a short teaching career to have several pupils in your classes who must cope with this particular handicap They can be helped but care and understanding are necessary

Stuttering manifests itself in different ways Bickus describes it as follows

Stuttering is characterized by frequent spasms which interrupt the normal rhythm of speech Usually, they are con

finer to the muscles which are used in the production of speech, although they may extend to other muscle groups in the body. Sometimes the spasms seem to appear chiefly in the muscles of the face and lips, sometimes of the jaws, the tongue, the larynx, or of the breathing apparatus. The spasm may result in blocking on, or repetition of, the plosives (at lips, tip, or back of tongue), or the vowels (at the larynx), prolongation of fricatives, nasals, glides, or vowels, inspiratory gasps, or expiration of most of the air before speaking. Stuttering may appear to be only a slight hesitation, or it may not be identified at all, since some children who have an initial laryngeal block simply do not talk on these occasions. Some stuttering is not very noticeable unless one is looking at the patient. The spasms may not affect the words he is saying but simply result in facial contortions, such as jerking of the head, blinking of the eyes, trembling of the jaw, smacking of the lips, dilating of the nostrils, or scraping of the feet on the floor.

Stuttering may be characterized by the use of short words or noises to start or connect sentences (as *uee*, *now*, *see*, *oh*), smacking or clicking noises. Also because of the avoidance or substitution of certain feared words, bizarre grammatical constructions may appear. In the intervals between spasms, the speech often exhibits vocal tenseness, articulatory clumsiness, lack of melody, or improper grouping of words into phrases.<sup>10</sup>

Many children go through a stage in their development when they hesitate and repeat. This is not necessarily incipient stuttering, it may be nothing more than the readjustment of a language pattern, a temporary attack of self-consciousness, or a symptom of the onset of adolescence. In helping a child to outgrow these habits, no matter whether they are temporary or apparently well established, care must be taken *not to fix attention on the speech habit as a personal or social deficiency*. To increase the consciousness of self is to decrease the probability of successful adjustment. Van Riper looks at the problem as one of maturation. He says

<sup>10</sup> *Ibid.*, p. 67

Outgrowing stuttering, the term so frequently applied to the gradual disappearance of the handicap, is really a matter of maturation. The first symptom appears when the child is in a state of developmental confusion. He is learning to speak while he is also giving his attention to the acquisition of walking and many other motor skills. His environment bombards him with hundreds of stimuli and he responds to all of them, having learned experimentally no process of selection. Many simultaneous reactions, therefore, tend to create a nervous instability, which is often evidenced in an instability in the operation of the speech mechanism. As the process of maturation proceeds the child learns his motor skills and, when they become automatic he does not need to concentrate upon them. He also learns to select stimuli from the barrage thrust upon him, and consequently much confusion disappears. He learns to erect barriers against environmental excitement and does not respond to all disturbances. Thus, the child's entire mechanism becomes more stable, and with increasing stability the speech blocks often vanish. However, they disappear only if, during this period of instability, the child has not become aware of them as a definite handicap. If he can be prevented from reacting to his stuttering he will develop none of the tricks for hiding blocks or for making speech attempts easier. Thus he will be spared the abnormal communication which these habitual tricks and techniques ultimately bring. Treatment of the young primary stutterer consists primarily of prevention.<sup>11</sup>

A word about this "primary stutterer" whom Van Riper mentions. In your relationships with him treat him as a normal individual. When he is talking to you do not interrupt him with some comment on *the way he speaks*. To do so will only divert his attention to *himself* and create further inhibitions that aggravate rather than alleviate his problem. Do not suggest that he talk more slowly, that he take deep breaths before special words, that he substitute words easier to say, that he stop until he can say the words properly. Do not say the words

<sup>11</sup>C. Van Riper, *Speech Correction: Principles and Methods*, 2nd edition (New York: Prentice-Hall, Inc. 1947), pp. 320-321.

for him or repeat them after him. Do not penalize him by keeping him out of group activities. On the other hand do not force him into situations (like reciting a poem) that will embarrass him and invite ridicule. Omit no opportunity to commend him for his citizenship, his thoughtfulness, his good ideas, or any special achievement you have noticed. If remedial measures are indicated, discuss the problem with the parents and consider the desirability of referring the child to a competent speech correctionist or psychologist. When such referral is made, *your* role will continue to be to provide a normal classroom environment in which the child will experience a sense of "at homeness" and security.

Stuttering is a label too readily applied to persons with some noticeable speech hesitancy. As already indicated, hesitation and a certain amount of repetition are characteristic of many children—and of many adults. Wendell Johnson warns us against confusing with non-fluency:

Actually, of course, no speaker is as fluent as an old mill stream. The student of this text will do well to observe with care a few normal speakers, including some professionals, tabulating the number per minute of the various kinds of "hobbles" that occur. It will be found, in all likelihood that five to eight non-fluencies per minute occur in the sustained conversation or extemporaneous speaking of the average adult. They occur in the form of "ah's," false starts, repeated syllables, words and phrases, prolonged sounds, and other assorted imperfections with respect to fluency.

Professor Orvis C. Irvin, of the Iowa Child Welfare Research Station, has reported to the authors that at least one-third of all forms of childhood speech are repetitions—the baby does not say "da," but "da, da, da." The average child (not stutterer) aged two to six years repeats in some fashion forty-five times per thousand spoken words in spontaneous free-play speech. It is indeed hazardous to define stuttering as a "disorder of the rhythm of speech." A very considerable amount of non-fluency is characteristic of normal speech at all age levels.<sup>12</sup>

<sup>12</sup> Wendell Johnson and others, *Speech Handicapped School Children* (New York: Harper & Brothers, 1945), p. 151

For a full discussion of the problem of stuttering and the teacher's attitude toward it, secure a copy of Johnson's book from your library and read the sections that deal with this particular topic. His recommendations are summarized in the following nine points:

- 1 Help the child to face the problem frankly. One should be gentle, kindly, understanding, and above all patient but one should never be passive or indifferent or fail for any reason to come to grips with the problem as frankly and as soon as circumstances will allow.
- 2 Build the child's confidence in his basic physical ability to speak normally. In the absence of either a good scientific or a logical basis for believing that stuttering is organically caused however, it is clinically unsound, and it is plainly inconsiderate to the child and his family, to permit them to go on being disturbed and discouraged by their unfounded feeling that "something is physically wrong."
- 3 Build the child's confidence in his ability to handle speaking situations acceptably even as a stutterer. Any stuttering child who can enjoy collecting stuttering jokes and telling them to his classmates has achieved a substantial measure of good adjustment.
- 4 Train the child to eliminate unnecessary and undesirable speech mannerisms. If, for example, a child tends to turn his head strongly to the right or protrude his tongue whenever he stutters, it is sometimes possible to teach him how to stutter without doing these things. If this can be accomplished, his speech difficulty can be made much more tolerable for him and more acceptable to his listeners.
- 5 Train the child to delay and slow down his stuttering reactions. The child should not get the impression that he is being instructed to talk slowly. He is being encouraged to stutter slowly. One of the most direct ways to decrease the tension and general severity of a particular movement of stuttering is to change what we might call its timing. By being in a bit less of a hurry about getting started, by doing the stuttering a little more slowly throughout, the stutterer can achieve a general easing of strain.

- 6 Train the child to stutter as easily as possible Some measure of improvement can usually be gained simply by instructing the stutterer to go ahead and stutter in his usual way, but with the idea in mind of seeing how easily he can do it
- 7 Encourage the child to talk as much as possible
- 8 Encourage the child to cultivate his abilities and personality assets
- 9 Encourage the child in good physical hygiene practices



*Courtesy of University of Denver*

*Much teaching effort can be wasted when hearing problems are not identified. The pure-tone audiometer can easily be used for a quick check with children of almost any age. In this instance the little girl is in kindergarten and is shown indicating that she can hear the sound.*

### *Impaired Hearing*

Another less dramatic but no less important speech-related problem that you will find in your classroom is the youngster with impaired hearing. In some states a hearing test is given



to every school child at least every other year. But in many states it is the responsibility of the individual teacher to spot hearing difficulties.

Hearing losses have definite effects upon the speech of the individual, for it is through hearing sounds that we learn to speak. It is difficult to say how much hearing loss can occur before speech is greatly impaired. It is possible to report, however, the relative frequencies with which speech sounds are omitted or distorted by children with moderate hearing losses.

In the first place the child learns fairly readily those sounds that he can see made, such as *b*, *f*, *w*, and those that are fairly well "front" such as *d* and *t*. He may, therefore, substitute the sounds he finds less difficult for those that are less apparent to him. He may say *do* for *go* or *ued* for *red*. A further involvement results from a loss in high frequency whereby it may be impossible for the child to hear such sounds as *f*, *th*, *s*, and *sh*. A simple test can be made by asking that the child turn his back to you and repeat after you a series of words such as *fin*, *thin*, *skin*, *sin*.

Sometimes a pupil's speech reaction is the clue that reveals his hearing difficulty. At other times the strained look or lack of attention will be a clue. Backus points out

Ordinarily, a combination of several symptoms rather than just one, would constitute affirmative evidence. Some of the common symptoms are: an articulatory defect of the type described above, frequent mistakes in carrying out instructions, habitual inattention and apathy, unsatisfactory progress in school work, copying from another pupil's paper, malbehavior, frequent cocking of the head when addressed, quizzical and wearied facial expression when there should, usually, be no sign of fatigue, symptoms of earache, ringing in the ears, running ears, history of ear trouble.<sup>12</sup>

In commenting on the attention that the slightly hard-of-hearing pupil should receive, O'Connor and Strong make the following sensible recommendations:

<sup>12</sup> Backus *op cit*, p. 187.

Children whose losses range from 50 to 20 decibels in the better ear, those who have quite marked monaural loss, or children whose slight impairment can be alleviated by medical treatment within six months do not generally need special educational service. They must, however, be watched and rechecked periodically so that any tendency toward progressive deafness may be noted and treated.

Slightly hard-of-hearing children should be granted opportunity for favorable seating in the classroom. For example, the child with a hearing loss in one ear is turned toward the noisy side of the room if the room faces a busy thoroughfare. The good ear should face the side of the room from which speech emanates. These children should be allowed to move to the seat which suits their listening needs. This group of children makes up a very large portion of the estimated 5 per cent of school children who have hearing losses<sup>14</sup>

In dealing with children who have some hearing loss, extreme care must be taken to speak clearly. Many words, such as *cad, can, canned, can't, cat, and back, bag, bang, bank, pack, pang, and bad, ban, band, bat, mad, man, manned, mat, pad, pan, panned, pant, pat*, sound very much alike when not distinctly spoken or distinctly heard. Also, because the lip and jaw movements are very much alike in formulating the words, even the pupil who is a partial lip reader may be confused.

Frequently, hearing loss can be eliminated if found early enough, and it can usually be halted short of deafness if treatment can be started. More and more children who are hard of hearing are being fitted with hearing aids. These are never hidden and frequently are sources of embarrassment to the youngsters. Even as general as are glasses, for the correction of deficient vision, some children are very sensitive about wearing them. Hearing aids are much less common and often create a feeling of self-consciousness and embarrassment. A child's men-

<sup>14</sup> Clarence D. O'Connor and Alice Strong "Teaching the Acoustically Handicapped" in Forty-ninth Yearbook of the National Society for the Study of Education Part II *The Education of Exceptional Children* p. 164. Quoted by permission of the Society.

tal health often depends on his successful adjustment to his limitations. As a sympathetic teacher you can help your pupils who are experiencing such frustrations to make happy adjustments and to give themselves fully to their school tasks and their social responsibilities without loss of incentive.

### *What Are the Steps in Corrective Procedure?*

Before concluding this chapter let us draw together into a series of "steps" the various suggestions that have been given for dealing with special speech problems in the classroom. These steps represent only a general plan. Use it as a guide, not as a directive. Like most teaching procedures, it may be modified in the light of different situations and different pupil responses. Certain general principles, however, should be kept in mind. First, be concerned with developing intelligibility in speech in functional use situations before you move into corrective measures. A direct attack on speech deficiencies may defeat your purpose by divorcing form from function. Psychologically, an individual can improve his speech (or any other characteristic of his personality) only as he sees and accepts the need for improvement. A second principle grows out of the first. Do not try to identify *all* defective speech sound or undesirable speech habits before you begin dealing with those that are obvious. Consonants, for example, are a more common source of difficulty than are vowels and are more important to speech intelligibility. It may well be the place to start while you are extending your survey of the class and identifying the special problems of individual pupils.

As you consider the following steps, note how the application of the principles and cautions that have been given may modify your procedure. For example, how extensive will your survey be? How will you do it and when will you do it? How will you relate speech improvement exercises to your total activity program? As a teacher, how do you react to the statement (in Number 4) that "the pupil must want to improve his speech"?

How does a "want" develop? How can a teacher help to create incentive?

SEVEN STEPS OF PROCEDURE

1. First, try to discover which of your pupils show speech deficiencies. This can be done by means of a formal survey or by informal observation during regular classroom activities.
2. Analyze individually the speech of those children who were selected by survey or observation as having some type of speech problem. Determine what speech sounds cause trouble and try to classify them according to possible relationships.
3. Next, try to discover the probable cause of the pupil's difficulty. If it springs from some type of physical deviation, you will need to help the child to learn compensatory movements. If you suspect the cause to be defective hearing, arrange immediately for a hearing test. When hearing loss is discovered early, it may be checked by proper care. If the problem is basically psychological, your attack will be in the direction of better personality adjustment. You will be concerned with the pupil's feelings of security, his opportunities for success, his relationships within the group.
4. Before you can accomplish much in your effort to help him, the pupil must *want* to improve his speech. If the desire is not present, his reaction may be one of resistance instead of cooperation. On the other hand, learning may proceed very rapidly when the proper incentives are established.
5. Be sure that the pupil can recognize the difference between desirable and undesirable habits in speaking. Read aloud a selection that requires frequent use of a particular speech sound with which he has trouble. As you read, make the sound correctly at times and incorrectly at other times to see if he hears the difference. Nonsense syllables can be used in the same way. Also, games can be built to call attention to correct and incorrect sounds in speech.
6. When recognition is assured, help the pupil to make the sound correctly in isolated syllables. Specific compensatory movements that may be necessary must be worked out with the child in the light of his particular difficulty.

- 7 Finally, try to make speech skills automatic through use Games, exercises, and choral speaking can be used for this purpose, as well as regular class projects and activities However, the teacher should not expect too rapid carry over into all normal speech situations But the more speech practice given under supervision, the faster the new habits will be made permanent

### *Problems, Projects, and Other Activities*

1 Since discussion offers an effective method of clarifying our own ideas and arriving at group consensus on *problems and possible solutions of problems*, arrange for a discussion on 'Speech Problems in the Classroom' If the discussion seems not to be self-starting use the following questions as possible 'take-off' points

- (a) How many children who need special speech training would you expect to find in a third grade room of forty pupils?
- (b) To what extent does the idea 'every teacher is a speech teacher' affect the speech experiences of the pupil? How does it affect your concept of your teaching job?
- (c) How would you describe adequate speech competency for pupils? In what respect does the standard of competency vary with age levels?
- (d) How does a hearing problem affect the child's speech?

2 By means of panel, forum, symposium, or other *discussional technique*, consider the following points of view You may support, oppose, or elaborate the statement to suit the purposes of the class

- (a) Most of us do not hear speech errors in others because we are not accustomed to listening to individual sounds
- (b) Speech defects retard children mentally
- (c) Speech habits are acquired by the child in his cooing and babbling stage
- (d) There is a specific physical position of the articulators for each speech sound
- (e) Social maladjustment frequently results in speech problems
- (f) Social maladjustment frequently results from speech needs
- (g) Imitation of the defects of others is responsible for many speech defects

(h) Poor hearing ability is often responsible for speech defects

(i) A child who stutters should be taught in special schools for the handicapped

3 Visit at least two elementary or high school classes Write a critique on the speech characteristics you observe

4 Plan a series of ten-minutes a-day speech improvement programs that could be used at the grade level in which you are preparing to teach

5 Make a notebook with pictures representing the several speech sounds Add to this book ways of correcting sounds when they are inaccurate

6 Collect a group of objects that can be used for the testing of sounds Use a toy car for the *k* sound, a doll's shoe for the *sh* sound, a ball for the *b* sound, and so on Try to find objects that will indicate sounds when they occur in the medial and end position as well as at the beginning of the word—a nail would be for the *n* at the beginning and the *l* at the end position This list may be preserved for later use

7 Add, in your notebook, at least one original story, game, or poem that could be used for class speech activity Select one not suggested in this chapter

8 In Chapters 4 and 5 the general principles of voice and diction were discussed In this chapter we have considered the application of these principles to pupils who will be in your charge What questions are left unanswered in your mind? Explore the following references for further ideas applicable to the problem

Ainsworth, Stanley, *Speech Correction Methods* New York Prentice Hall, 1948

Backus, Olive L., *Speech in Education* New York Longmans, 1943

Backus, Olive L. and Jane Beasley, *Speech Therapy with Children* Boston Houghton 1951

Borchers, Gladys L. and Claude M. Wise, *Modern Speech* New York Harcourt, 1947

Field, Victor A. and James F. Bender *Voice and Diction* New York Macmillan 1949

Johnson Wendell and others, *Speech Handicapped School Children* New York Harper, 1948

- Rasmussen, Carrie, *Speech Methods in the Elementary School* New York The Ronald Press Company, 1951
- Van Riper, Charles, *Helping Children Talk Better* Chicago Science Research Association, 1951 (49 pages)
- Ward, Winifred, *Playmaking with Children* New York Appleton-Century-Crofts, 1947

## *In Your Classroom: Using Speech Activities*

THE PURPOSE of this chapter is to turn the spotlight on a number of speech activities that can be used in the classroom to stimulate learning, evoke thoughtful participation, and develop increased ability in communication. Before studying in detail the suggestions given in the following pages relative to selected speech activities, turn back to Chapter 2 and refresh your thinking concerning the basic importance of speech in teaching and learning. Psychologically, how is language related to thinking? How is language (particularly spoken language) related to social development? What are the dangers of "verbalism" in a teaching-and-learning situation? How does the *act* of expression re-enforce learning?

In the opinion of the authors, "every classroom teacher is a teacher of speech" insofar as he sets an example for his pupils and utilizes speech experiences effectively as a *means* of attaining learning goals. But note that the development of speech ability is contributory, not consummatory. As teachers, we must never fixate upon isolated skills. First, because the skill is important only in relation to purpose; and second, because it is best acquired in a meaningful situation in which the need of the skill is apparent. We live in a talking world, but we have developed our talking ability by *exercising* it in a way to serve



our needs achieve personal satisfactions and build better mutual understandings. The need for better communication is a continuous one. Even as adults people frequently talk past each other without any meeting of minds. There is no place in the educational process at which we dare to relax our attention to the need for improvement in this fundamental social skill.

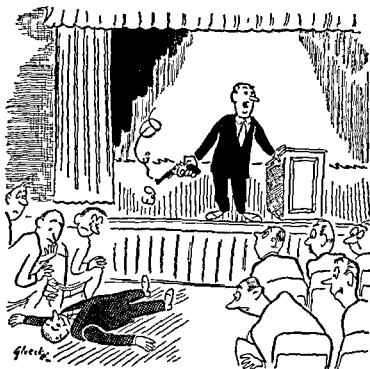
Even students who have had formal courses in speech need the opportunity to practice their speech abilities and to acquire the social confidence that can be gained only through frequent and continued participation in normal group activities. The learning experiences of your classroom should provide such opportunities. As you consider the following activities keep in mind their functional purpose. Remember the intimate relation that exists between language and learning, between communication and social effectiveness. In the main the activities are discussed from the point of view of pupil participation, though in some of them (like asking and answering questions, conversation, reading aloud and general group discussion) the suggestions are double-edged, applying as much to your own participation as to the pupils. In all instances let your own example be one that can safely be emulated.

### *Answering Questions*

Both questions and answers are a familiar part of every pupil's classroom experience. We are not referring here to the formal question and answer textbook quiz, but to the kinds of questions that emanate from a need to know. The following suggestions are addressed to you, the teacher, since the way in which you answer the questions of your pupils will determine largely the freedom they feel in asking questions as well as the kinds of questions they ask.

Bear in mind at all times that the questioner, if he is sincere, is seeking satisfaction; therefore your answer should be in his language and at his conversational level. If you teach science

for example, would you answer a question about atomic energy in the same way for a sixth-grader and a college senior? Would the situation in which the question was asked make a difference? As in other forms of social behavior, few rigid rules can be applied. The conditions surrounding the act determine the response. But there are certain principles which you can safely follow as guides in most situations.



"Any other questions?"

*Courtesy of Adult Leadership*

*Do not resent questions you cannot answer*

1. Be sure that you understand both the intent and the substance of the question asked
2. Consider the question not only in terms of an answer to be given, but also in terms of the desire and language level of the questioner
3. Let your manner of speaking express your attitude toward

the questioner and his question. In the classroom particularly, a tone edged with annoyance, a satiric comment, failure to show respect for the questioner and the intent of his question will effectively discourage further inquiry.

4 Do not judge the merit of the question solely from your own point of view. What is a simple problem for you may be confusing to others. Realize that you and the questioner do not have the same background of experience or the same set of values. Treat the question as a beginning point for better understanding.

5 If necessary, rephrase the question so that it will emphasize what you consider to be the central point, the one that you feel you should deal with first.

6 The goal of your answer should be to bring the understanding of your questioner in line with your understanding of the area being discussed. This may necessitate some probing on your part to discover gaps that need to be filled.

7 Do not attempt to cover all aspects of the problem by your answer. Expect and accept additional questions. In many situations, especially the classroom, the answer that provokes additional questioning is desirable. Of course, if this additional questioning results from your failure to answer satisfactorily, that is one thing, but if your answer stimulates additional interest, that is another.

8 Be specific, do not try to "make a speech" or talk broadly about the general field when a question is asked. Sometimes the question needs to be more specific to enable you to give a specific answer. In such cases, by tactful suggestion, the question may be rephrased and repointed to secure the information desired.

9 Make no pretenses to knowledge that you do not have. Students do not resent your saying "I don't know." It is much better to confess one's limitations than to try to be an oracle on all topics. Seldom can one get by with bluffing. Your pupils are quick to detect evasion or insincerity.

## Asking Questions

From Socrates on down, teachers have used questions to stimulate thinking. In the formal classroom, too much emphasis may be placed on questions of fact and too little emphasis on questions of value and interpretation. Important, too in teaching are the kinds of questions that guide discussion or direct attention to "what to look for" in a study assignment.

Suppose, for example, your class is about to read (as a basis for later discussion) Guy de Maupassant's famous short story "The Necklace." You want the class to read the story thoughtfully, to gain some understanding of Mme. Loisel's character, to see what forces impelled her in the decisions she made. Your assignment may be accompanied by sufficient comment to arouse interest and "lead up" to your key question. You may say, for example

This story is not so much about a necklace as it is about a woman who is driven, at different times in the story, by two strong impulses that are a fundamental part of her character. See if you can find out what those impulses were. Note the first sentence: "She was one of those pretty and charming girls, born by a blunder of destiny into a family of employees." Does this give you a clue to the inner conflict that develops in Mme. Loisel's life? As you read the story, does your attitude toward her change? Do you pity her? admire her? or scorn her as a vain and foolish woman? Does your interpretation of her character agree with the author's? Let us make that our key question: "What is the author's opinion of Mme. Loisel and her actions?"

Notice that the questions that have been planted in the pupils' minds move toward a consideration of values. On the surface they may sound like factual questions, but they call for considerable analysis and judgment and the ability to defend one's conclusions. Other value questions will emerge in the class discussion that follows the reading of the story.

Sometimes in getting a discussion under way it is desirable to run through a few factual questions to get the story into perspective before focusing on questions of interpretation. For example, you may quicken participation by a few simple questions such as "What was the financial condition of the Loiseles?" "What was Mme Loisel's attitude toward her home life?" As the discussion proceeds, the pivotal question, or questions, around which the interest seems to center may be written on the board. This will help to keep the discussions orderly and purposeful. From time to time additional questions may be asked to "bring out" the more reticent individuals in the group.

A brief summary of principles involved in asking questions would include the following *do's* and *don't's*. Your own expertness in asking questions will affect the responsiveness of your pupils.

- 1 Do not ask a question just to fill a gap. Be sure that the question is worth asking and worth answering.
- 2 Be considerate in choosing questions that you direct to individual pupils, do not attempt to put a pupil "on the spot."
- 3 Use questions frequently as a means of clarifying another person's meaning and helping him to state his thought more accurately.
- 4 Occasionally rephrase your question. Repeat it in different words to be sure that it is understood.
- 5 In initiating discussion ask specific questions that can readily be answered by most members of the group. Questions that are too difficult will not prime the flow of conversation.
- 6 To encourage greater participation, direct questions occasionally to individuals in the class rather than to the class as a whole.
- 7 As class rapport and responsiveness improve, move strongly into questions of value and judgment, questions that ask for opinions and interpretations, questions that delve into reasons and causes, questions that call for explanation and illustration. Your purpose is to stimulate the pupils' thinking rather than to test his knowledge.

- 8 Refrain from asking too many questions yourself Questions that emerge normally in the course of discussion are more dynamic than teacher-made questions Encourage pupils to question one another Occasionally a class committee should be asked to formulate 'lead off' questions for a discussion or for a general question-and answer period

### *Using the Telephone*

At every level of school life from the smallest youngster to the cap-and-gowned college senior, the use of the telephone is an every day experience No alert teacher will overlook the opportunity of utilizing this experience at appropriate times as a learning activity With the younger children even the mechanics of telephoning constitutes an entrancing project If the dial system is in effect in your community, be sure that the proper procedures are taught and followed In some areas connections are still made by calling the operator In such cases the local method should be used in any dramatized telephone activity

The telephone directory is "made to order" for teaching such practical skills as alphabetizing, finding names in alphabetized lists, making emergency calls to the fire department or the police, calling the special operator for information, sending telegrams by telephone, locating business firms through the classified directory Like the dictionary the telephone book has a multitude of uses

The ultimate purpose of a telephone project is, of course, to give your pupils a functional type of speech experience Other learnings may be associated with it and be more valuable because of their association But concentrate on the kind of communication that takes place A degree of realism is always helpful Certainly you should try to have an actual telephone available even if it is not "connected up" But do not be disturbed about calling in the imaginative resources of your pupils to lend a realistic tone to the entire project You will get more

genuine creativity from your pupils than through a formalized "lesson." The store project is a favorite one with children—either a small store or a department store—with orders coming in by telephone. Make-believe conversations offer excellent opportunities for role-playing. Pupils soon discover that their telephone manner differs in talking to different people (for example, in calling up the principal to make a special request or in talking to a neighbor to plan Saturday's fishing excursion). All the characteristics of good telephone speech may be effectively dramatized. Sometimes the model may be set by teacher demonstration or by a pupil, in a role-playing situation, who will illustrate "right" and "wrong" ways of talking.

Many telephone companies issue booklets or folders containing hints to telephone users. If such booklets are available in your area, try to obtain copies for your class. Discuss the suggestions given and apply them in your next practice period. Consider also the following general recommendations for improving telephone conversation.

1. Observe common courtesies, be sure you have the right number when you call, don't let the phone ring on and on whether you are on the calling or the receiving end, identify yourself at once (don't make a guessing game out of it), have a definite purpose for calling, watch the time element so that you don't tie up any line for longer than necessary.

2. Try to visualize the other person, although you are not carrying on a face-to-face conversation, you can make it a personal conversation. Don't let the telephone be a barrier, speak *into* it but not *to* it.

3. Be careful of your enunciation. It is more important to speak distinctly and unhurriedly over the phone than it is when you are face to face with the person. Ordinarily the very act of trying to speak more clearly will prevent your speaking too fast. Give each sound its full value. Early in the development of the telephone, Alexander Graham Bell, its inventor, recognized the need for clarity in the speech used. He suggested "Consonants give intelligibility to speech, but vowels give

beauty of utterance Consonants constitute the backbone of spoken language—vowels the flesh and blood You cannot do without them ”

### *The Art of Interviewing*

The interview, as it affects you in your professional and social relationships, was discussed in Chapter 7 We are concerned with it here as a tool that can be used in many learning situations as a means of extending pupil contacts, gathering information, and providing realistic occasions for developing confidence and ability in communication An interview is seldom set up as an end in itself It is an activity that “feeds in” to a larger purpose The project in hand may be the preparation of a newspaper article gathering information for a class report, arranging for a guest speaker, or planning any other group undertaking that requires a face-to-face discussion with individuals to secure permission, cooperation, or information At the adult level the interview is important in business relationships the stock example being the interview between an applicant and his prospective employer The professional newspaper reporter must also be skilled in the art of interviewing Many other examples of the adult use of interviewing could be cited

As indicated above wherever possible the interview should be used as an adjunct of other classroom activities However, it lends itself readily to “role-playing” as a means of demonstrating the skills involved or rehearsing for specific interviews which members of the class will later undertake In studying literature or history, it may be used as a means of interpretation A pupil assumes the role of a character, a historical personage, an author, or an eye-witness observer and allows himself to be interviewed by the reader or another character in the book An interview between Mr Scrooge and his creator, Charles Dickens has been known to stimulate considerable imagination and insight on the part of the pupils as well as to



stimulate a degree of speech spontaneity that had not been observed in more formal speech activities

Only a few suggestions need be given. As always in communication the situation and the intent govern form, manner and content. The following are common sense guides to good interviewing rather than imperative musts.

- 1 No interview should be without purpose. Decide what outcome or outcomes you desire and direct your conversation to that end.
- 2 Construct in advance a probable pattern for the interview but don't expect to follow it without considerable change. The successful interviewer is the quick thinker who adjusts himself readily and tactfully to shifts in attitude, to unexpected questions and to new facts and ideas as they emerge.
- 3 Identify yourself at once. Let your interviewer know who you are and what your purpose is.
- 4 Unless you have some reason for masquerading (as you might in a role playing situation) appear for the interview appropriately groomed and wearing your best manners.
- 5 Do not do all the speaking yourself. An interview is a two way street. Let the talk go back and forth.
- 6 Certain basic courtesies should be observed. The first is the courtesy of listening *with your mind* as well as with your ears. Nothing will cause an interview to collapse more quickly than the suspicion of inattention. The second is akin to the first. Don't talk while you are supposed to be listening. It takes a stout soul to weather the discourtesy of constant interruption. The third has to do with your manner of speaking. Don't talk with a mumbling voice and a shifting eye. Talk directly to the other person with a clear and confident voice—and *look at him*.
- 7 Show a proper degree of enthusiasm and interest but avoid exaggerated animation. Be sincere rather than artificial.
- 8 Check any tendency to ramble or to move away from the purpose of the interview. Some digressions are inevitable but they should be only brief detours on the way toward your mapped objective.

### *The Values of Conversation*

Conversation is a broad term. It covers nearly every form of interpersonal communication through speech. But we usually limit the term to the informal and more or less casual interchange of ideas in an atmosphere of friendliness and sociability. Most people who are socially well adjusted prize the pleasure of good conversation. As a speech activity in the classroom it was, in the traditional school, often frowned upon. To use "teaching time" just to "let children talk" was not within the function and purpose of the school. But if conversation is not to be a "lost" art, it must not be a *neglected* art.

In their recent publication, *The Teaching of Speech*, Weaver, Borchers, and Smith comment on this phase of speech in part as follows:

One of the paramount functions of language in our culture is that of easing tensions between people. Language is used not merely to exchange information, or to solve problems, or to win consent, but also to create the climate of mutual good feeling between people, without which the other functions cannot be carried on effectively. Much conversation is almost exclusively devoted to the promotion of a sense of well-being among the participants. The use of speech to promote effective human relationships may be observed more extensively and commonly in conversation than in any other form of social activity. Thus, while conversation embraces all of the purposes for which speech is used, and involves all of the speech skills, the time devoted to the study of conversation in the speech class is really directed at helping students to improve their skills in human relations.<sup>1</sup>

If we change "speech class" to "any class," the statement remains equally true. Conversation is a highly desirable classroom activity, although it is usually desirable for it to emerge rather than to be handled with directness. Experience seems to

<sup>1</sup> Andrew T. Weaver, Gladys L. Borchers and Donald K. Smith, *The Teaching of Speech* (New York: Prentice-Hall, Inc. 1952) pp. 270-271.

suggest that when we attempt to place students in situations in which spontaneity is the primary essence we gain in artificiality and lose proportionately in educational value. However dramatized approaches, informal "teas" social opportunities out-of-school events, and many other occasions are suitable for conversational training and experience. Children are sufficiently interested in conversation to observe the differences between good conversation and poor conversation. To make a list of a few simple characteristics is a first step toward setting up standards. Often a brief conversation period is a good way to break the ice for a more purposeful and pointed discussion.

Principles underlying good conversation and the development of conversational ability are less specific than are those for some of the more formal activities. The following are suggested for consideration.

- 1 The good conversationalist has a sincere interest in other people.
- 2 He asks questions that "bring out" the other person. He makes conversation a partnership, with neither person being the "silent" partner.
- 3 He senses quickly any lack of interest and does not persist with a boring topic. He tries another tack. He fishes for "leads." He shows versatility. He is not a one track talker.
- 4 He avoids talking about himself and his own exploits *ad nauseam*. Too much ego is the bane of good conversation.
- 5 His attitude is friendly and courteous. Good manners become a habit with him. He is not boisterous, loud, offensive, rude.
- 6 He speaks clearly and distinctly. Except in unusual circumstances, people do not have to ask him to repeat what he has said.
- 7 He can tell a story, relate an experience, or describe an event interestingly. But he recognizes his own limitations and capabilities. He does not try to be clever if cleverness is not his forte. He does not aspire to be a wit, if he has only half the talent for it.

- 8 Above all, he is the kind of person to whom people like to talk as well as to whom people like to listen.

### *Telling Jokes and Stories*

There may be "born storytellers," but practice and training will help them to grow up into better ones. The first time you



Courtesy of Lubbock (Texas) Public Schools

*The intent interest of these children results from an able, dynamic teacher skilled in the art of storytelling*

try a story period in which pupils volunteer to tell stories or personal anecdotes you will discover an amazingly wide range of quality in the performances. You will also find that your pupils will like the period very much and will ask for another. On the whole such an activity is good practice, even when unrehearsed, and is usually entertaining. With some in-

struction and guidance (along with the practice) you will see considerable improvement

Fables offer a good starting point for this kind of activity. A fable a day, some teachers say, keeps boredom away. Whether you ration your storytelling on a daily basis or set aside a special period will depend largely on class reaction. Watch for the point of diminishing returns. The "squirm ratio" will usually warn you. After a round of storytelling has been completed, some evaluation should be made *by the class*. Take the story that was liked best and analyze its characteristics. What made it interesting? How was it told? What specifically did the teller do that you liked? Did he speak fluently, clearly, loud enough to be heard? Did he "put himself into the story by his tone of voice, his expression, his gestures?"

After a number of such evaluations you will develop a list of storytelling "standards" which the class will accept as its own because it helped to make them. Some of the standards may be like the following (the standards, in this case, are stated in the form of self-evaluating questions)

- 1 Did I select a good story to tell? Was it a story that I enjoyed telling? Was it appropriate for the group and for the occasion?
- 2 Did I have a special purpose in mind in telling the story? Was I trying simply to entertain? Or was I trying to 'get a point over'? If the latter, did I understand clearly what the point of the story was?
- 3 Did I get and hold attention from the start? Or did I have a rambling and tedious beginning?
- 4 Did I give any necessary background or setting for the story?
- 5 If the story contained dialog did I show by my tone of voice, by gesture, or by words which of the characters was speaking at a particular time?
- 6 Did I speak fluently and with animation? Did I use a lively tone of voice, with meaningful inflection, variety of pitch, and sufficient volume?
- 7 Did I "feel" the interest and suspense of the audience as I approached the climax of the story?

- 8 Did I *know* the story well? Did I tell it without stumbling and backing up? Did I run through the story in my own mind before telling it to the group?
- 9 Did I tell the story in my own words? Or did it *seem* to be memorized?
- 10 Did I show, by the way I told the story, that I *liked* it and that I wanted to share my enjoyment with my audience?

### *Oral Reading in the Classroom*

The ability to read aloud, with meaning and enjoyment for others, is a rare possession. But it is an ability that should be exercised often enough to insure at least passable skill in the art. The best results can be secured by utilizing occasions in the classroom in which oral reading can serve a functional purpose. In each instance the quality of the reading should be evaluated in the light of the purpose to be served. Was the meaning clearly and fully conveyed? Did the reader use an appropriate "feeling tone"? Other similar questions should be asked to keep the class aware of the standards of good reading. And in your own reading before the class exemplify the standards as fully as possible.

The first essential of good reading is good understanding, and the first test of good reading is the transmission of understanding. Your pupils can and will demonstrate the degree to which they understand what they read by the way they read it, but they will not be equally effective in conveying meaning to their listeners. Most of them can profit by practice, coupled with simple demonstrations and voice drills. Lines may be repeated, using different inflection, pitch, and emphasis and noting the effect in meaning and emotional tone. For suggested exercises in flexibility in speech, check back into earlier chapters in this book. Some may be appropriate for class use, others for individual self-drill. In the main, we recommend practice *with the material to be read*, or with similar materials that deal with meaning in context. Artificial voice manipula-

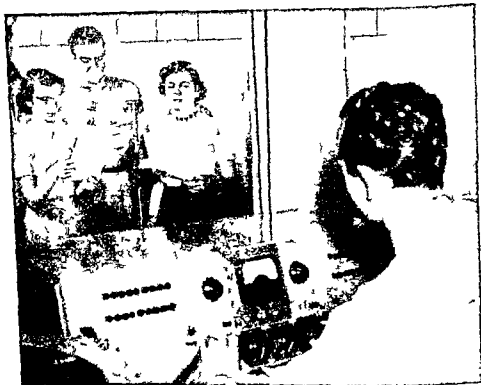
tion with nonsense syllables may have some remedial value in individual cases but is not recommended for use in the general classroom

Reading aloud often leads to better understanding of a difficult passage by slowing the speed and forcing attention, through emphasis, to key words and phrases. Also "giving voice" to one's own sentences is a test of effectiveness and clearness. Many sentences in this book have been put to the "car test" to determine whether or not the intended meaning has been expressed. Members of the U. S. Office of Conciliation often have union and management representatives read the paragraph of an agreement aloud for this purpose. Reading aloud, when it is done well, helps all listeners to understand, including the listener who is doing the reading.

The following suggestions should be kept in mind in attempting to improve your own effectiveness in oral reading or in helping your pupils to improve theirs:

1. If you have an oral reading period with voluntary choices, choose your selection with care. Will it be of interest to the group? Is it appropriate for the age level of the listeners? Is it something you *like*? something you understand? Can you "put yourself into it" as you read?
2. Use your voice to show meaning. Emphasize important ideas, de-emphasize ideas of secondary importance. This involves using different levels of pitch and variation in loudness, pausing for emphasis, controlling your inflections, conveying the proper emotional tone (wonder, disdain, doubt, urgency, buoyancy, hopefulness, and so forth).
3. Use bodily action, including facial expression, posture, movement of hands and eyes, to re-enforce meaning. Emotional connotations are often better conveyed by a look than by a word. Your audience listens with its eyes as well as its ears.
4. Needless to say, speak clearly and with appropriate speed. Give the words time to group themselves into meaningful units. As remarked earlier, pauses are a kind of silent speech as effective as words themselves.

- 5 The sin of most oral readers is monotony—the dull, flat voice with little range, little color, little life. Remember that in oral reading you are dealing with ideas, just as you are in any other speaking situation. Try to give them force, freshness, meaning.
- 6 Don't be artificial or overdramatic. Your natural voice is always your best tool. The secret of good speaking (and good



Courtesy of Texas Technological College

*Radio and recording offer an exacting challenge for oral reading and provide a variety of purposeful situations for individual or group performance.*

reading) is not changing your voice but controlling it. The specialist in oral interpretation may sometimes be excused for giving a highly dramatic rendition of an emotional scene. But for all normal occasions on which you or your pupils will read aloud, naturalness and restraint are virtues to be cultivated.

- 7 Many selections which you will read will be selections from literature. These are often rich in imagery. It is the business of the reader to help the listener see the images as clearly as pos-



sible This can often be done by lingering slightly over the key words and giving the picture time to develop

### *Reading in Chorus*

To supplement the earlier discussion of choral reading (see Chapter 6) the types or modifications of the activity that may be used for interest variety and effect are noted here

*Unison* In this type of choral reading all voices read all lines with a single interpretation

*Refrain* For variety a soloist or two or three selected voices may read the main stanzas or narrative sections with all voices picking up the refrain

*Part Arrangement* The voices may be blended in volume and quality as in a choir for mass rhythm and melody

*Two part or Antiphonal Reading* Two groups may be balanced one against the other each reading in turn Selections in which the theme is carried forward by questions and answers are good for this arrangement

*Line a child* This form of choral work is good for cumulative effect Each pupil reads one or two lines in sequence until the climax is reached when all voices join in unison

The following suggestions will be helpful regardless of the particular arrangement you may use Incidentally it is recommended that the arrangement be varied for the sake of variety and interest Also you will find that some arrangements are better suited to certain selections than others

- 1 Be sure that the meaning of the selections is understood This may necessitate some preliminary study and analysis
- 2 It is important in choral reading to sense the idea and intention of the author Some class discussion is desirable on this point
- 3 In reading poetry particularly pay attention to the relation of rhythm to meaning Some experimental practice will be needed

- to get best results (For example, try reading the following line rapidly to simulate the sound of harness bells. Emphasize the syllables in italics "He gives his harness bells a shake")
- 4 Let the pupils do the planning. Make it a creative project for them. You will have suggestions when they are needed, but don't give all the answers.
  - 5 At each practice reading let two or three of the pupils "sit out" and listen with you. They can serve as critics, point out parts that are effective and parts that are not effective. By rotating your critics all pupils will have a chance to listen and evaluate.
  - 6 Physical arrangement is important in choral reading, as it is in singing. Even in practice sessions, those who are participating should stand and should arrange themselves according to some pattern. In antiphonal reading of course, two groups are needed. If there are solo speakers or narrators, they may be stationed at right, left, and center, or in other positions that seem appropriate.
  - 7 Experiment with the selections. Let the group try out its own ideas. The more imaginative members will often suggest effective variations that will add zest as well as fun to the performance.

### *Drama Quartet*

The drama quartet is merely one form of many that can be developed from oral reading whether done as a group or as individuals. The idea was popularized by a group of professional actors who toured the country reading different plays to audiences. In general their procedure was to sit on four high stools and read the play from scripts that were supported by music racks. Little effort was made to dramatize physically, although at times some gestures were used. In the main the effects were gained through voice and facial expressions.

This form of play reading can be used to advantage in a classroom where the opportunities for more elaborate dramatization are limited. Often it is not desirable to spend time memorizing lines. By the quartet method (or quintet if pre-

ferred) selected scenes may be presented and interest in further reading aroused

### *Creative Dramatics*

Dramatization is an activity that can be used to re-enforce many types of learning. It extends from the playing of Mother Goose rhymes in the kindergarten to the production of a full-length play on a high-school or college stage. A step beyond the "playing" of simple poems, stories, or folk tales is the dramatizing of actual experiences—a trip, a birthday celebration, a social call, an interview helping father plant the petunias, or dozens of other experiences that can be vividly re-enacted for the class. A type of dramatization somewhat more challenging to the imagination is the representation of vicarious experiences through play acting. Things we have heard about or read about become clearer and more meaningful to us when we are forced to visualize them, to see the characters in action, to hear the words they say, to project ourselves as fully as possible into the experience.

In discussing the importance and value of dramatic activities in the school, Winifred Ward writes

Creative dramatics is based upon this belief in general participation regardless of special talent. Its objective is not the training of actors, not the production of plays and not primarily the cultivating of appreciation for a great art. As used in the elementary school, at least, its purpose is the developing of finer and happier people—people who because of this experience are more warmly human and understanding.

Participation is the whole concern in creative dramatics. Dramatic scenes which have been developed by a group of children may be presented for an audience, but such a performance is incidental and informal.

Because boys and girls respond so enthusiastically when given the opportunity to play a favorite story, and because, with a skillful teacher, they create so amazingly well, the uninitiated are inclined to think that there is little to cre-

ative dramatics except "taking off the lid" and letting children's exuberance have free play.

Even when their imaginations are fired by a really fine story, they need the careful though subtle guidance of the teacher—her questions to make them think, her advice when differences of opinion arise, her help in keeping standards high. Most of all, in order to be really creative, they must feel that she is on the inside sharing the dramatic illusion with them, not an observer giving suggestions from without. For unless there is a feeling of absolute friendliness and sympathy between teacher and pupils, the children will not express their thoughts and emotions freely, and consequently nothing will be creative.<sup>2</sup>

This very practical philosophy is extended and illustrated in her book, *Playmaking with Children*, which should be of great value to every teacher who does not have the opportunity to do special work in this area of education. Those of you who do have such opportunities will undoubtedly come to know it quite well. Miss Ward offers as part of the thesis of the book:

In a practical discussion of the various aspects of playmaking and the contribution they make to education, it will try to make clear (1) that this art is extremely personal as well as highly social and consequently, it affords many opportunities for guiding boys and girls in the self-expression which they need and the social adjustments which they must make. (2) that it unites intellect and emotion giving no small amount of exercise in real thinking and in emotional control. (3) that it has curative values in addition to unending creative opportunities and, therefore, it can be used to help handicapped as well as normal children to happier and more effective lives.<sup>3</sup>

As teachers our objectives in this type of activity are to increase children's opportunity for self-expression, to stimu-

<sup>2</sup> Winifred Ward "Creative Dramatics in the Elementary Schools" *Quarterly Journal of Speech* Vol. XXVIII No. 4 (December 1942) p. 445.

<sup>3</sup> Winifred Ward *Playmaking with Children* (New York: Appleton-Century-Crofts, Inc. 1947) p. 14.

late creative imagination to provide a controlled emotional outlet and to develop more effective group participation. Incidental values derive from the inherent pleasure in the activity and the exercise of speech skills in interpreting and communicating ideas.

### *Expression Through Role Playing*

You have already been introduced to role-playing as a possible means of clarifying ideas and stimulating freer expression on the part of the participants. Some further elaboration is needed here especially for those who have had little experience in using it. According to Haiman role playing

is nothing more than an attempt artificially to create for practice purposes situations which approximate as closely as possible the conditions that may be encountered in real life.<sup>4</sup>

Youngsters as well as adults can be placed in these role playing situations where there is no penalty for failure or premium for success. Everyone recognizes that the role player is not performing as *himself*, that the problems represented are not *his* problems. Therefore in assigning roles care should be taken not to cast pupils in parts that are too 'close' to them. If a pupil plays himself in a situation his attention may be diverted from his purpose to himself. The closer one gets to himself in these events the closer the play comes to the area known as 'psychodrama'. Rosemary Lippitt, a leader in the area of psychodrama with children, pointed out in a panel interview

role playing can be presented to younger children as a game. With older children it is possible to begin with a problem census and then move into telling about the prob

<sup>4</sup>Franklyn S. Haiman *Group Leadership and Democratic Action* (Boston: Houghton Mifflin Co. 1951) p. 223.

lem by portraying it. One should be cautioned against introducing psychodrama unless one has been trained to handle it. It is necessary always to protect the individual from exposure which he can't handle or which you do not intend to follow up. A good general rule in role-playing is not to put people into their own role. Structure the role playing around a problem rather than around an individual.<sup>5</sup>

This panel discussed the use of role-playing in several different types of situations. The aspects of the discussion relevant to you as a teacher may be summarized as follows:

In schools, role playing can be used as a device for involving students emotionally in a problem, for evaluating the extent of insight into their subjects and undoubtedly, for many other purposes. As an illustration of the first application, role playing might, for example, be used to produce insights in a student as to how a member of a minority group really feels in a situation fraught with racial tensions or how a child feels in relation to powerful adult authority figures. As an illustration of the second, role playing might be used in an anthropology class to evaluate the depth of insight and understanding the students have acquired of the culture they have been studying. This serves as an involved type of oral examination.

There is no best or single way to utilize role-playing in the classroom. It is an action-approach to the study of a situation involving people and problems. Consider the following steps as a practical approach to a role-playing session.<sup>6</sup>

1. The setting of the mental stage in which the problem or situation is pointed up in accordance with the teacher's predetermined plan. [This "setting of the stage" can be accomplished during a class period in which the group as a whole discusses and analyzes a problem that may be suggested by the

<sup>5</sup>Panel on the use of role-playing. Rosemary Lippitt, Donald Nylen, Seth Fessenden and Malcolm Knowles. National Laboratory in Group Development. Bethel, Maine. July 3, 1952.

<sup>6</sup>Adapted from an article by Leslie Zeleny in the *American Sociological Journal*, Vol. 13, page 336, June, 1918.

students, the teacher, or the reading that the class has been doing ]

2 The warm-up period in which the problem or topic is analyzed and broken into roles [This can be done through buzz-sessions or through delegation to a small group. Frequently it is well to analyze as a class and then assign to a group the job of preparing and presenting the role playing ]

3 The role-playing presentation before the class [Acting should be spontaneous and without memorization. Expect a degree of confusion, this is a help rather than a hindrance in that it keeps a curtain of "acting" from being drawn between players and listeners. The less this curtain becomes apparent the easier and fuller will be the class discussion that follows ]

4 Evaluation of the general role-playing by the class perhaps with parts replayed for greater clarification [Replaying parts should be done to establish different ideas not to do a better job of acting ]

5 The evaluation by the instructor or specific members of the class [Or a forum period can be planned in which the members of the class all have a part in the evaluation, and the role-players have a chance to express their reactions to the roles they played ]

6 The final step relating the group experience to possible action [This should include adaptation of the specific event portrayed to general situations. It is doubtful if a common decision by the group should be sought, rather each should be encouraged to form his own decisions based on the role-playing and the discussion of the class as a whole ]

If you will encourage your pupils to help you in the setting of the idea and the casting of the roles to be played you will find in role playing a very worth while device for teaching. The following points sum up most of the cautions to be kept in mind

1 Confine role playing to situations in which the class, or a group within the class, recognizes a problem. The problem may be one of interpersonal relationships, it may

be a problem related to the functioning of the total group, it may be any problem situation in which two or more people are involved

2 Don't formalize it or impose it. Instead of saying, "Today we will role play," let the activity grow out of a desire to "let me show you."

3 Let the problem be specific, one that can be illustrated in a single incident or situation.

4 Vary your approach according to the situation. Sometimes use volunteers for the different roles, sometimes let the class suggest the parts, sometimes assign to a committee the entire task of planning and presenting.

5 Do not rehearse the act. Any briefing of roles should take place in front of the class. The suspense question is not "What will the plot be?" but "How will this role be played?"

6 Point discussion toward the implications for thinking and action that grow out of the role playing. Avoid criticizing the acting. Stick to the idea, the problem, the possible solution.

7 Try to stimulate individual thinking in the discussion rather than "pushing" the entire class to accept a single decision or solution.

8 Avoid allowing an individual to play himself in a realistic situation in which he might expose his own attitudes or emotions unfavorably.

9 Although situations should be specific, it is better to avoid portraying specific personalities, particularly personalities known to the class. Don't risk the danger of turning the act into a "take off." The sense of humor is usually not equal to realistic imitation of personal traits unless a proper charitable "mood" is set in advance.

10 Limit your use of the activity by the responsiveness of the class. When it becomes a task, it ceases to be spontaneous. When it loses its creative aspect, it loses also its "fun" aspect. It is successful only so long as it grows out of class incentive.

### *The Panel as a Form of Group Discussion*

The values of group discussion have been emphasized throughout this book. It is not only a "way toward learning



and understanding" but also a fundamental democratic experience. It is a process of social adjustment as well as intellectual development. We shall consider here one type of discussion activity, the panel. Other forms have been described in earlier chapters.

Panel discussion is or should be more than a group conversation in front of a class. It is characterized by (1) cooperative activity in sharing and exploring and (2) cooperative effort in problem solving. Both involve effective group leadership and effective group membership. Neither can be simplified by listing "do's" and "don't's," because the activity is always dependent upon situations and the prevailing considerations. In general, however, you should be concerned with the function of the group as a whole rather than with the function of individual members, though ultimately it is the responsiveness of the members that gives strength to the group.

Too often students who assume the leadership or chairmanship of a small presentation panel feel that their task exists in guiding or directing the work of the others that their primary duty is to "chair" the panel. Often this leads to little if any preparation by the chairman and a degree of resentment on the part of the others who feel that they are doing all of the work. Further, in actual presentation the chairman, so designated, assumes the privilege of censoring the comments of others, adding his own points of view, and summarizing or explaining preceding remarks.

The task of the chairman of the small presentation panel can often be completely eliminated by dividing the responsibilities among all of the group. Chairmanship and membership can be learned through cooperative action and the assignment and acceptance of duties that are group evolved. Leadership, under such an approach, becomes the group responsibility shared by all members.

In the planning for any classroom presentation, the first thing a panel should do is to select a topic that will be of

interest to the rest of the class. Some of the other criteria that should be considered are listed by Fessenden and Thompson

(a) Is the topic worth discussing? At the close of the project will the participant be better informed or have greater understanding?

(b) Can the group secure the information needed for an intelligent discussion? This question does not mean that one must know as much as the Secretary of State to talk about foreign policy. Democracy presupposes that citizens of all levels will talk about its problems, great and small, the quality of democracy must depend in part upon how much information group thinking is based on and upon how carefully the information is used.

(c) Is the topic of interest to the participants?

(d) Is the topic well suited to the purposes of the group and to the time limitations?

(e) Can the topic be answered with a simple "yes" or "no"? Questions which are too general produce inconclusive and unsatisfactory discussions, those that are bilateral (two sided) are better suited to debate.

(f) Will the topic arouse deep seated prejudices? Persons who are just learning the discussion technique will do well to avoid issues which evoke stubbornness and rancor.

(g) On the other hand, will the topic produce differences of opinion? If everyone will agree upon the main points, the topic is hardly worth considering and the discussion itself is likely to be dull. A disagreement that is not a series of unsupported personal opinions may be stimulating.<sup>7</sup>

The panel discussion has a type of parallelism with the platform speech in that both need to be organized with an introduction, development, and conclusion. Major differences are in the way the development takes place and in the manner of speaking. The panel members discuss among themselves and direct the thinking of the listeners to the various aspects of the problem. The purpose, path and conclusions are generally known by the participants in advance.

<sup>7</sup> Seth A. Fessenden and Wayne N. Thompson, *Basic Experiences in Speech* (New York: Prentice-Hall Inc., 1931) p. 124.

In preparing for this type of panel presentation, one plan that may be followed is to "parcel out" specific responsibilities for dealing with the various parts of the topic assigned. Each speaker, then, must get a perspective of the topic as a whole and must fit his contributions into it. Also there needs to be an agreement on the procedure to be followed. Who will open the discussion? Who will summarize? In what order shall the issues be presented? How shall transitions be made from speaker to speaker?

Sometimes the objective of the panel is primarily to suggest a solution, or a possible solution, to the problem being discussed. At other times the panel is largely an exploratory activity with the purpose of clarifying ideas and possibly identifying problems that need further discussion. If the problem-solving objective is in mind, certain steps that have already been described (see page 136) should be followed in the presentation.

1 The problem needs to be carefully defined so that everyone, not only the panel members but those in the class as well, knows what is being talked about. A common understanding is needed before the group should proceed.

2 Data concerning the problem should be advanced. Each member has been thinking and reading on the topic. Here all should pool their knowledge, and some consideration should be given to the question, "Do we know enough about the problem to offer a possible solution?"

3 Usually this can be followed with a brain-storming period in which everyone pours forth ideas and suggestions for consideration. These need not be thoroughly thought through, nor should they be analyzed, adopted, or even discussed at this stage. Opportunity should be given for every suggestion, good or bad, to be placed on the table without threat to the contributor.

4 Among the several ideas will be a few that seem to strike fire with the group. These should be analyzed more thoroughly, their values compared, and tested in terms of hypo-

thetical application. What would happen if this were done? What would be the consequences of *that* action?

5. One of the possible solutions should be selected and examined more thoroughly. Consensus should be a partial goal in this phase of the discussion. This does not necessarily assume full and unreserved agreement with the idea, but it does assume that the discussion has been full enough to permit a democratic decision. Not all members may be convinced, but they respect the judgment of the majority and, if action is called for, they are willing to "join in" with the group in putting the solution to a practical test.

At your own stage of development you can readily understand and apply these steps in problem-solving. But younger students will need help. It is not necessary to confuse them with a formula to be memorized. It is enough that *you* know the formula and can guide them by skillful questions and suggestions through the process. Use a level of language which they will understand: Exactly what is the problem? What do you want to talk about? Do you know enough about it to decide what to do? What are some of the things you *could* do? Which one would probably be best? Why? Does the majority of the group agree? Would everyone be willing to "try it out"?

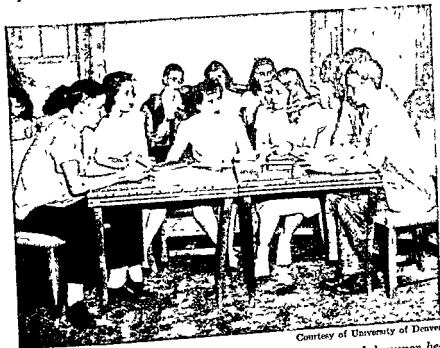
Certain principles of panel and group discussion are well established. Whether the purpose of the panel is problem-solving or exploratory, these principles hold:

1. The panel is a form of cooperative discussion, and the members of the panel constitute a team. They pull together. They may disagree, but they all want the facts and they want to understand what the facts mean.

2. The presentation is for the class. Therefore, the panel members should speak so that the audience can hear. The listeners must be carried along with the discussion. If attention wanders, the objective of the activity is not being realized. Occasional brief remarks addressed to the audience will help to hold attention. Also, chairs should be arranged in an open-side manner so that the members of the audience can all see

the speakers and the speakers can see one another. The audience, however, does not participate in the discussion unless questions and comments are requested by the panel

3. The discussion should *lead the thinking* of the audience rather than try to give the audience answers How to listen to a panel and how to appraise its performance should constitute



Courtesy of University of Denver

*This group of high school students is engaged in a serious panel discussion before an audience of which we are members The chairs are so arranged that we can see all the participants, and they can all see each other Note that the discussion is among the speakers and not to us*

some of the training and some of the benefits inherent in this form of speech activity.

4. Conclusions that are reached in the process of the discussion should *grow out of what has been said*. It is not uncommon for a panel member to give a rehearsed pre-planned "summary" which doesn't match the facts that have been brought out.

5 No person makes a good panel member if he enters the discussion with his mind made up. His concern should be 'What can I give to the discussion?' not 'How can I get my way?'

6 Courtesy, force, and clearness are key words in the art of panel discussion. To be able to differ without dissension and to retain complete poise and self-control is indeed a rare accomplishment.

### *Other Types of Speech Activities*

The uses of speech in teaching and learning are as varied and extensive as the occasions for communication in everyday experience. As children develop socially the occasions multiply and become more complex. Care must be taken, therefore, to adjust speech activities to grade level and to group interest. Class talks, for example, must be differently motivated in the primary grades and in a senior high school class in English or mathematics. Also different standards should be used. Communication is a cumulative skill. In the first grade, spontaneity, clearness of enunciation and audibility may be your major concern. At the high school level, standards are expanded to include logical organization, forcefulness, confidence, sentence mastery, variety and interest. This does not mean, however, that you should not have in mind certain principles of effectiveness which you can use selectively in helping pupils improve their performance at any level. The successful short talk, for example, usually has the following characteristics. Some of them, as indicated above, become more apparent as pupils gain skill and experience in talking situations.

- 1 The talk is given for a purpose and the speaker shows his awareness of the purpose.
- 2 The ideas and illustrations included in the talk point toward

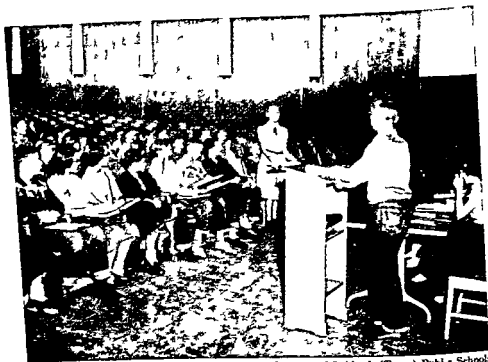
this purpose It becomes a unifying principle that determines what is put in and what is left out

- 3 It shows that the speaker knows what he is talking about, that he is familiar with his subject
- 4 It shows some evidence of previous thinking and preparation This does not mean that a talk cannot be extemporaneous and still be good In fact, much extempore speaking should be encouraged But in such instances, the 'previous thinking' has grown out of the speaker's interest or out of a fund of experience related to his topic
- 5 The good talk represents genuine communication between the speaker and his audience It is not a chore to be performed reluctantly, an "as-signed" speech to be delivered and done with If a kindergartener at 'telling time' has nothing he wants to tell, the learning situation will not be improved by forced telling He may go through the motions, but what he actually communicates is his own mood of unwillingness
- 6 The good speaker shows a fluent command of language He is not overridden with inhibitions at the point of matching words and ideas His vocabulary is adequate to his needs The maturing of this skill requires constant attention
- 7 A talk is always better if a number of specific examples and illustrations are used The illustrations hold interest and help to explain the speaker's meaning Most "audience thinking" is done at the level of the concrete rather than the abstract
- 8 Conclusions are important They help to 'round out' the talk and give a feeling of completeness Sometimes a brief summary is used, sometimes a concluding question will invite further thinking on the part of the audience, sometimes a statement of one's own attitude or feeling is appropriate

One type of short talk is the book report, an activity that is often reduced to a formal, dull, unoriginal recitation of facts Unless such a report can fit into a general class need and can be accepted by the group as a *worth-while* activity for the whole class, some other device should be substituted for the oral report dramatizing a selected scene, a role-playing

activity using selected characters and situations, a chart showing maps or pictures of the region (or setting), a film strip borrowed from the curriculum library a radio forum on books and reading or any other creative activity that will engage the imagination and interest of the class

Debates if they serve the purpose of clarifying issues instead



Courtesy of L. bbock (Texas) Public Schools

*Pupils like these participating in a junior high school student council need the help and direction of teachers in learning the basic principles of business like parliamentary procedure*

of "winning decisions" are useful. For classroom purposes debates will usually take the form of short talks in which different points of view are presented. If several points of view, or aspects of a problem, are to be considered, a symposium may be appropriate.

Whatever the activity, let it serve the need of the group and challenge the interest and ability of the participants. Pupils learn through doing but the doing must be purposeful. The



job of the teacher is to guide and to utilize to the fullest the creative resources of the class Anderson Whipple and Gilchrist, in the Forty-ninth Yearbook of the National Society for the Study of Education point out a common misconception of the function of the teacher Note the emphasis on guidance rather than on domination

Method has focused on the procedure of the teacher While activities for students have been sensed as being important, the teacher ran the show, so to speak This year book focuses attention upon the learner and makes his activity (implicit as well as overt) the central problem of instruction

Instruction is defined today as the process of guiding and directing the experiences of children to the end that they learn Much of the specific instruction which children receive takes place in schools and within the schools in class rooms Instruction in the school should consist of the guidance and direction of the experiences which children have there so that their behavior patterns in harmony with the objectives of education will emerge

Schools should be learning laboratories they should be centers where children engage in the activities that will lead to the learning which is socially desirable<sup>8</sup>

### *Criticizing and Evaluating Speech Activities*

A pupil may be helped or hindered by criticism As a teacher you will frequently find yourself in situations where values seem to conflict Shall a pupil be commended for a clever and original idea or reproved for his manner of speech? Shall you interrupt a pupil who is successfully "holding his audience" by an admonition to "sound his final g's" in present participles? If errors are not corrected, will other pupils think they are condoned? What will best stimulate student learning,

<sup>8</sup>G Lester Anderson Gertrude Whipple and Robert Gilchrist "The School as a Learning Laboratory" in Forty-ninth Yearbook National Society for the Study of Education Part I *Learning and Instruction* p 337 Quoted by permission of the Society

accent on failure or accent on success? This conflict of values in your mind can be resolved by considering carefully the goals you have set for the activity. What *kind* of development do you want to see in your pupils? Does this one need greater confidence and self-assurance? Does that one need a greater feeling of belongingness, a sense of acceptance? Govern your evaluation of the pupil's performance accordingly. And whenever possible balance negative criticism with positive.

A too critical analysis of pupil performance can have the same distressing effect on spontaneity that overemphasis on the niceties of writing can have on written work. The student who is harassed by constant criticism of spelling, grammar, and punctuation in a composition will soon learn to avoid writing whenever he can. The purpose of communication for him has been destroyed. Likewise, in oral work, too much concern over form and techniques can be very hazardous. You as a teacher need to know what is most acceptable, but your students should not be worried with such details until they recognize the *part they play* in improving their performance. Techniques are contributory and will be learned only as the learner accepts the need for them.

In a very good chapter on "The Art of Criticism," Loren Reid points out that in dealing with oral performances the teacher must beware of a tendency to pick flaws and points for correction. He says, in part

When a teacher criticizes acting, he appraises and evaluates it, he shows wherein the characterization was honest and convincing, wherein it fell short of those qualities. In arriving at the judgment, he may discuss voice, articulation, action, facial expression, understanding of the meaning or emotion, and a dozen other categories. When he criticizes reading, he similarly proposes a judgment about the effectiveness of the performance, he may talk about voice and body, understanding and interpretation of thought, emotion and attitude. A criticism of a speech or a conversation, or an interview, is likewise an appraisal. Criticism usually proceeds through analysis: the total performance is broken

into various elements, which in turn are evaluated, but it results in a synthesis, a judgment about the performance as a whole. The teacher-critic usually suggests a way of further improvement so that the student will know what to do better next time.\*

Criticism is most effective, then, when it brings about a change in attitude and effort—a change directed toward self-improvement. We cannot improve our students, we must depend upon them to try to improve themselves. We can analyze, evaluate, recommend, they must understand and apply. Also they must be willing to accept guidance. Therefore the teacher must know his students and handle them accordingly if he is to induce a constructive and cooperative response.

In order to improve one must know what he wants to do. It is not enough to want to improve in general. He must want to improve in specific ways. Criticism therefore, should be framed in terms of pupil goals. Before any project is evaluated, there should be a clear understanding between critic and doer in regard to the purpose of the project and the standards that are to be applied. In fact, this understanding should precede the initiation of the project in order to realize the greatest learning possibilities. This suggests the importance of careful assignment, or preparation for an activity, in order to insure that pupil and teacher goals are the same.

Self-evaluation is an indispensable aid to self improvement. Until an individual, young or old, identifies and acknowledges a need, he has no criterion for the direction of his effort. Looking upon oneself or one's work objectively is a difficult thing to do. We are conditioned defensively against admission of weakness. Therefore we tend to avoid the "honest inward look." The process of self evaluation is not self starting. But the teacher can aid by setting up situations that invite comparison, by using group evaluation forms for group activities,

\*Loren D. Reid *Teaching Speech in the High School* (Columbia Missouri: The Artcraft Press 1952) pp. 208, 209.

by developing standards in the group which each member will apply to himself, by making evaluation a continuing and inseparable process in all learning activities

### *Problems, Projects, and Other Activities*

1 Set up a role playing situation in which you assume the role of an interested parent interviewing an experienced teacher in regard to the speech activities used in the classroom. Another member of the class may be selected to take the role of the experienced teacher. Plan your presentation so that some of the important points discussed in this chapter will be touched upon.

2 Visit a grade school or high-school class. Note the topic (or topics) being studied, the activities in progress, and the responsibilities which pupils assume in connection with the activities. In reporting to the class suggest other possible methods, or activities, for involving pupil interest and participation.

3 Build a series of suggested activities for teaching a unit in social studies, English, mathematics, or some other subject of your choice at a particular grade level.

4 Organize and prepare a panel presentation on "Evaluation of Classroom Activities," "How Speech Activities Promote Learning," or another topic of interest related to the chapter. Prepare a form by which the class can evaluate the panel presentation.

5 Extend your study of speech methods and speech activities by reading from one or more of the following sources. Pool your findings through informal discussion of points of view, procedures, or recommendations you discovered in your reading. Explore also the periodical index for current articles dealing with speech or communication in education.

Backus, Ollie L., *Speech in Education*. New York: Longmans, 1943.

Crocker, Lionel, *Interpretative Speech*. New York: Prentice Hall, 1952.

Fessenden, Seth A., *Speech and the Teacher*. New York: Longmans, 1946.

———, *Designed for Listening*. Dubuque, Iowa: Wm. C. Brown and Company, 1951.

Lee, Irving J., *How to Talk with People*. New York: Harper, 1952.

———, *How Do You Talk about People?* Freedom Pamphlet, 1950.

- National Association of Secondary School Principals *The Bulletin* Washington, D C National Educational Association January, 1948
- Rasmussen, Carrie, *Speech Methods in the Elementary School* New York The Ronald Press Company, 1952
- Reid, Loren D , *Teaching Speech in the High School* Columbia Mo The Artercraft Press, 1952



## *Speech in Society*

AS A TEACHER you probably recognize your responsibility for the character of your speech in the classroom. That aspect of your responsibility has been emphasized and underlined in the chapters of this book. You are equally responsible for being an effective communicator in your out-of-school contacts. You are first of all a social being. The fact that you are also a teacher augments, rather than minimizes, your social responsibility. When you talk to the filling station attendant, to the clerk in the grocery store, to your neighbors at a social gathering, you reveal your personality through your speech—through what you say and the manner in which you say it. Every time you show yourself in public, every time you engage in conversation, every time you make a speech, you are offering yourself for judgment at some bar of public opinion. And a judgment of you is also a judgment of your school. Perhaps it is unfair of your community to expect you, as a teacher, always to be "on your Sunday behavior." It is not that the community wishes to be unduly critical, it is rather that everyone is interested in having the very best for the schools, including having the best teachers possible.

You will, therefore, in all your conversations be careful to use appropriate diction, to speak clearly and pleasingly, and to exhibit a manner and attitude suited to the occasion. You must guard against extremes in speech that may condemn

you as being either "uppity" or careless. This will be a matter of special concern if you should take a position in a region that is a considerable distance from that in which you grew up. The regional characteristics of your speech will immediately set you apart as being "different." This emphasizes the need for achieving the best diction and articulation possible; the aim should be the language pattern of the most educated and cultured persons in any region. Then it is likely to make little difference whether you go from Florida to Oregon, or from New England to Illinois. If, on the other hand, you are content to use the "mill run" usage of your community, the nasal twang of the Hoosier, the "berl" and "goil" of the Brooklynese, or the drawl of the Deep South, you'll be branded as an inept user of speech by the better educated persons of your community.

Your voice, and the way you use it, is the thermometer of your personality temperature. Your warmth and friendliness, or lack thereof, your irritability with "small town stuff," and an infinity of other attitudes will almost unconsciously show through your voice. Your personal and public relations are greatly influenced by it. Even your reputation for sound judgment will be affected by the restraint with which you speak, your controlled manner of discussion, and the reasonableness with which you state your ideas. In maintaining good relationships you will avoid head-on clashes with others. There are many better ways of indicating your disagreement with colleagues and neighbors than the blunt statement "You're wrong!" Have you noticed that the best liked members of a group are those who listen open-mindedly to what others have to say and do not become emotionally overwrought when disagreements arise?

One's social effectiveness depends in great measure on his effectiveness in communication. As a teacher what will be your main points of contact with community life? Your total contacts, of course, will be as diverse as the occasions that bring you into any kind of business or social relationships with

people But the point at which you will be called upon to participate most frequently in community activities is the point at which you can contribute ideas Society is looking for leadership, and it has a right to expect certain types of leadership from education This does not mean office-holding or appointment to prestige positions It means rather joining intelligently in the efforts of society to study its problems and find solutions for them The democratic method is the group method, the social mind at work As a member of a group or as a person invited to share his thinking with a group, you will have need of some of the special skills, knowledges, and attitudes discussed in this book In this chapter we shall deal with two accomplishments of the teacher in his role as educator and citizen two major abilities that enhance his effectiveness, two communicational settings in which he can influence the thinking of his fellows and contribute some degree of leadership to the democratic processes of his community The major concerns of the chapter, as it relates to your own professional and social responsibilities are (1) How can you be more proficient in group process as a tool for social understanding? and (2) How can you improve your ability as a speaker before school and community groups?

### *The Teacher Works with Groups*

Both in school and out you will be engaged continually in some kind of group activity The primary principle of effectiveness is one of attitude Are you working for the group good or for personal advantage? Whether you answer the question in words or not, your observable attitude will answer it for you Group respect goes to those who hold the goals of the group more highly than their own The person who gains the reputation of having an "axe to grind" will soon be rejected by the group so far as influence on group thinking and group action is concerned

Attitude, however, is only the first step You must have, or



you must acquire some understanding of the group process. You have had some experience in your school work with the group method of learning and earlier discussions in this book have pointed the way toward better guidance of group activities in your classroom. The following pages are given over to a more detailed consideration of group organization and group functioning. As you read the discussion try to apply it to the situations in which you are presently engaged in some type of cooperative group effort. Your mastery of the group process method will give you a distinct advantage in working at later stages of your career with professional committees, parent groups, or other school or community organizations.

### *How Shall the Group Be Structured?*

In general small groups follow an informal procedure. Usually a chairman is appointed for a committee and occasionally a secretary is also designated but seldom is there any additional structure provided. The chairman may assume that it is his duty to get the group started and that he has the responsibility of seeing that some action is agreed upon. The more he assumes that the committee is *his* committee the more likely it is that the members will become apathetic and let him bear the burden. The formal structure or organization of a group often stands in the way of productivity if the overlaid responsibilities are accepted too literally by the individuals.

The more democratic (or group minded) the members are the more probable it is that an informal structure will spring up. In the democratic process an appointed chairman serves primarily as the starter and then retires to a membership capacity and allows the leadership to vary within the group as the several necessary functions are performed. This will be discussed more fully under the next heading.

Under an informal organization tasks are more likely to be undertaken by the individuals most suited to perform them.

When a formal structure is provided and these jobs are assigned, the situation is usually more static, resulting in a less spontaneous group. Among the most common group tasks are those that come under the heading of leadership, those that center around the recorder or secretary, those performed by the group process observer, and those related to member participation.



*Courtesy of University of Denver*

*Faculty discussions can be kept lively by active participation. Note in this instance the general good will and the variety of points of focus. The participants are interested in one another as well as in the topic.*

These several tasks, or group progress functions, are seldom consistently performed by separate individuals. Members may move from one function to another, from a leadership role to that of observer, recorder, participating member—or even blocker. The last category suggests the type of activity, or misguided participation that retards or diverts the flow of constructive thought by the group. It is not included in the basic listing of ‘functions’ since the results are negative rather than positive. It is a role to be avoided. The more mature the group becomes the fewer blocking situations arise. The more proficiently the group productivity functions

are performed, the less effective the blocking efforts become. As a general rule, a formal organization of a group or a committee is needed when the persons involved are not experienced group workers. As any group that is not dominated by an authoritarian becomes accustomed to itself and learns more about the principles of group activity, it will tend to depart from formal structuring to informal functioning.

### *The Group Leader*

Leadership is generally accepted at the beginning of a committee meeting by the person who initiates the discussion. From that time on, in the permissive group—the group in which there is spontaneity and a feeling of freedom—leadership will be held by the persons performing the needed functions as the work of the group progresses. Some of these functions may be summarized under the following headings.

*Leadership in Clarification* Dispersed ideas often need to be brought together so that their relationships can be readily noted. Occasionally this clarification or coordination of points of view is all that is needed to eliminate incipient conflict or to give a common ground for agreement and, perhaps, decision. Many individuals learn to be especially adept in clarifying issues and in moving the group forward toward constructive action.

*Leadership in Energizing* When a committee seems to bog down and become rather apathetic about its activity, some member may be able to encourage or to stimulate the thinking. This can be done through humor, through a new idea, through challenge, or through many other avenues of approach. When any member of the group assumes this function of "energizing," he is also performing one of the functions of leadership.

*Leadership in Harmonizing* Not all discussions take place in an atmosphere of harmony and good will. Even people who are normally well adjusted occasionally break down and react

to the other person rather than to his ideas and points of view. Under such circumstances someone needs to pour oil on the troubled waters, someone needs to reconcile attitudes and the varied patterns of thinking. Such a one is serving a leadership function.

*Leadership in Equalizing* Sometimes, even in committees that are carefully chosen, there are members who fail to contribute and members who want to dominate the scene. The person who can help divide the discussion among the members of the group more evenly is serving a leadership task. To know how to involve the nonparticipant is often very difficult,



Courtesy of Adult Leadership

*Encouragement is a function of leadership*

for his very silence offers no clues about his attitude toward the problem. But some involvement of the "silent member" is highly important. So long as his attitude is unknown, he is a threat to the group. For productive discussion the attitudes of all members must be known and evaluated.

The person who sits neither nodding approval nor being negative offers a real challenge. You must not attempt to involve him in a way that will cause him to be resentful, to become defensive or to feel self-conscious or guilty about his reticence. Sometimes a friendly comment addressed directly to him will make him feel 'needed' in the group. Perhaps a change of pace, a slower tempo, backing up to repeat a point or asking for a summary will help. Often a suggestion that

everyone pause for a moment to digest what has been said and to formulate new ideas can be used effectively

Nor is it easy to pin point the problem (nor to handle the approach to it) of the member who seeks to dominate the meeting. The officially appointed chairman is often the most guilty person in this respect, but whether it is he or an aggressive member of the group for the sake of morale and group productivity the overdominant personality must be spotted and the democratic climate of the group protected. One basic approach is to prevent the development of domination by setting up in advance some standards that should guide group participation. Certainly you yourself can avoid the pitfall of overaggressiveness. Another approach to the problem is through the observer or through a periodic group evaluation.

*Leadership in Goal setting* A further major leadership function is that of setting the goals and the maintenance of those goals. Occasionally a committee becomes satisfied with any sort of decision as long as it will meet minimum expectations and get the job over. Less aggressive members may 'give in' to the more aggressive and wash their hands of responsibility for the group's action. This represents a fatal breakdown in group process which adequate leadership can prevent. Here again the use of pre accepted standards in group evaluation will help.

*Summary of Leadership Functions* As a summary of the types of leadership functions discussed above we cite a statement made in a panel presentation on individual and group needs by Dr. Leland Bradford of the Adult Education Council, Dr. Kenneth Benne of the University of Illinois and Dr. Robert Blake of Harvard at the 1952 National Laboratory for Group Development in Bethel, Maine. Note the emphasis on the leadership function as the property of the whole group.

Let's look now at group centered or group oriented leadership. In group-oriented leadership the functions of defining group task and of supplying or assigning roles become a property of the group. That is the group oriented leader

tries to build up the standard in the group that these functions are the responsibility of all group members. The task of maintaining the group—settling its disrupting interpersonal conflicts, maintaining morale, deciding on questions of management—all these functions also become the property of the group. This means that there is encouragement toward a complex differentiation of function as the responsibility of membership and not just of the leader alone. The most crucial difference, then, between the dominating leader and group controlled leadership is that the location of punishment and reward is shifted from the leader to the group as a unit and that as a consequence of this shift different kinds of behaviors, new kinds of differentiations are likely to emerge. What happens, for example, to the individual who was a rebel in the group with the dominating leader when he finds himself in a group controlled environment? One hypothesis is that many of the motives that are expressed as rebellion in the first situation are rechanneled and redirected in the other. Another possibility is that these motives are never called into play—that other parts of the personality are brought out and that this part lies quiescent. Rebellious behavior may drop out simply because such behavior does not reward the individual and he derives no satisfactions from it. A group centered leader will tend to bring out a wider range of member functions. The dominating leader tends to concentrate his attention on the task level to the neglect of others. Working on this level requires a certain number of functions from members. A group which looks at the level of emotional problems as well as the task level needs an additional set of functions. The mere fact of being able to look at more levels, as is the case in group centered leadership, expands the number of member functions required.

### *The Group Recorder*

The recorder or secretary of a group is often appointed as part of the basic formal structure or organization. When the structure becomes more informal, it is well to retain the secretary for recording purposes and to continue the role of chairman for performance of routine duties. But even as the

chairman does not perform all of the leadership functions so should the secretary not be required to perform all of the functions of a recorder. If either the secretary or chairman is saddled with too many responsibilities, he cannot function as a member of the group. In small groups or committees it is desirable for *all* to participate equally. This means that responsibilities must be distributed.

The recorder deals principally with the content of the meeting. The task does not include interpersonal relationships nor, as a general rule, does it include giving individual recognition to the persons who make the pertinent suggestions. Of course, in larger meetings when parliamentary procedure is utilized, the secretary keeps a record of who makes motions and the relative acceptance or rejection of them as indicated by votes. But in the small meeting the group as a whole, rather than the individual, is credited with all actions.

The recorder generally will note the main problems, the issues, ideas, facts, opinions and the like that develop in the discussion. He will be ready at any time to report to the group concerning decisions, agreements, and progress toward the goal. One common procedure is for him to divide his paper into two sections by drawing on it a vertical line. On one side he will record important aspects of the discussion, on the other side he will record decisions, agreements, and final points of view.

The group and the recorder work together in determining the essential points to be noted. Each member should assume some responsibility for suggesting items that should be recorded, and the recorder should feel free to inquire of the other members to ascertain *their* opinions. If the entire burden is left on the shoulders of one person, his contribution to the discussion will be reduced and his record may represent his own interpretation rather than group consensus. On the other hand, if he becomes too involved in the discussion to keep the necessary account of proceedings and he does not check his record with other members of the group, his notes will be in-

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complete The recording functions just as the leadership functions, need to be shared by all competent participants

### *The Group Process Observer*

The process observer is less concerned with the actual content of the meeting than he is with the interactions among the members of the group He notes the progress of the discussion for the purpose of seeing the effects of internal relationships His primary objective is analysis and evaluation The observer watches for such things as the formation and maintenance of goals, the clarity of the discussion, the effectiveness of the leadership, the fullness with which opposing points of view are elaborated, the blockages that occur in the group's thinking, breakdowns in any aspect of the group process

Again, as with the leader and recorder, it is usually desirable for all members to share the responsibility for appraising the operation of the group The rotation of the function tends to focus the attention of all members on strengths and weaknesses and makes for more efficient group functioning Through this process, the total group inquires into the progress being made in at least four areas (1) progress toward accepted goals, (2) relevance of the group's activity to goal attainment, (3) extent and quality of participation, and (4) growth of individual group members

In carrying out these observer functions, it is often helpful to watch the pattern of the discussion from some rather specific points of view For example (1) To what extent do we understand what we are trying to do? (2) Are all of us equally interested in what we are trying to do? (3) Do our contributions to the discussion indicate that we are listening carefully to what others in the group have to say? (4) Are we able to handle our disagreements and clashes satisfactorily? (5) What are the evidences that we have group standards? (6) How conscious are we of individual responsibility?

When a group has an appointed observer he is usually given a few moments at the end of a meeting to sum up the process of the group activity as he has seen it. Frequently he may be called upon during the discussion itself to report on the interpersonal functioning. Any member of the group may initiate this request as one of the leadership functions he may assume. When there is not an official observer the responsibility may be shared by all and a profitable period will result from 'our talking about ourselves'. Such questions as those above are helpful in this kind of self-analysis. Sometimes the group's self-evaluation may be limited to specific phases of group functioning that need to be openly examined and freely discussed.

### *The Group Member*

As a member of a committee or other small group in which you have no formally designated responsibilities you have the job of working with others for a common goal as well as the assumption of certain of the functions of the several official tasks suggested above. Being a good member implies having a sense of responsibility for the welfare of the group as a whole. You need to start with the recognition that the success of the group is your success and the failure of the group is likewise your failure. You need to realize that you are identified with the group in every aspect of its work and committed to its accepted goals.

As a group member you are part of a whole body. Each arm, leg and fingernail is needed to make up the total. Pathological conditions arise when one part seeks to act independently of the rest. More can be done as a unit than by individual and unrelated effort. Some kind of functional harmony is necessary if best results are to be accomplished. Even as the personal body is more than the sum of its parts so the committee group is more than a collection of members. The most important single task that the group member has

is the establishment of reasonable communication between himself and others. This communication problem becomes apparent when members misunderstand each other, when they talk past each other, or when they talk at cross purposes. This problem of communication among group members is more than linguistic. Much that takes place is nonverbal or implicit. For example, the group may be working on some explicitly expressed problem but individual motives (or objectives) not expressed may get in the way of good communication.

Some of these implicit purposes may spring from resentment against the chairman, from a desire to test out the position of certain persons in the influence hierarchy, from a clique that tends to stand together on all issues. When these implicit purposes or motives, are not clearly understood, a breakdown in the coordination of group effort is likely to occur. Certain symptoms of communication failure are (1) continued misinterpretation of motive, (2) failure to respond appropriately to the suggestions of the group, and (3) interpreting differences of opinion as a threat to one's status.

Being a good group member is being a good citizen within a limited society. The practice that one can gain through living in the democratic environment of an effective informal group or committee is in general directly applicable to almost every situation in which social interaction is involved. Experience in good group membership and group leadership will make you a more valuable member of your profession and of your community. Incidentally it will enable you to guide your students in a communicational process by which society must ultimately solve its problems.

### *Importance of Reactions Within the Group*

Not infrequently do we become so engrossed in our own role in the group that we fail to note how others are reacting to us and to one another. There is much that we need to know about

"human nature" What occurs when people come under tension? What happens when strong personal biases are attacked? Why do some people always surround themselves with defenses? Why do some individuals in a group situation express their resentment toward X by curt behavior toward Y? Dr Leland Bradford and Don Nylan emphasized the value of sensitivity to the attitudes of others in their analysis of a role playing discussion at the National Laboratory for Group Development.<sup>1</sup> They pointed out the significance of certain symptoms, or clues, to indicate attitudes "under the surface," suppressed emotional involvement, hidden tensions or pressures. Among the indicators mentioned are (1) posture, an attitude of physical indifference, (2) certain evidences of hostility or disappointment, such as lukewarm response or lack of enthusiasm, (3) certain overt phrases that convey criticism or resentment, such as "Well that question is settled for us!" (4) remarks intended to build status such as frequent reference to one's position or his influence with certain authorities, (5) chronic disagreement between two members, not on the basis of the issue but on the basis of personality, (6) evidences of disgruntlement (perhaps with oneself) such as facial expression, gesture, etc., (7) a withdrawing into oneself, little and grudging participation, (8) an intensity of tone. When group leaders and group members are sensitive to such symptoms they can sometimes forestall the development of serious personal problems. Fundamentally, the difficulty lies in the conflict between member goals and group goals. Until these can be made to coincide or at least become congruent, the total group activity is threatened.

### *Evaluating Group and Individual Performances*

Seldom should one be satisfied with having technically fulfilled a responsibility. He should try to ascertain how well the job has been done. The observer and reporter in groups

<sup>1</sup> Bethel Maine Summer 1952

often help with evaluation. At other times a formal questionnaire which inquires into the quality of the past session and asks for recommendations for changes and suggestions for future meetings can be submitted. If an activity is to be successful provision needs to be made for the persons involved to express their opinions and to offer their recommendations. A form such as the following may be useful.

#### PROGRESS REPORT

As you have observed the work of the group, what were its strengths and weaknesses? Look closely at such points as these:

- 1 What methods for reaching successful results were used by the group? What was the effect of these methods or lack of methods?
- 2 What effect did leader behavior have on the group?
- 3 What kinds of member behavior were operating in the group?
- 4 What were the forces helping the group or preventing it from solving its problems?
- 5 What can be done to help the group improve in its ability to reach good decisions?

#### *Proceeding with Tact in Community Situations*

It may be more difficult for you to function satisfactorily in a community committee than it is in your present college situation. First, the adults in the community may not have had training in effective, systematic discussion procedure. Second, the close association of persons who have lived in the same community over a long period of time may have produced tensions and antipathies that often result in unfortunate interpersonal relations to put the matter mildly. Third, you may not be well acquainted with the other committee members. Fourth, they may be suspicious of a newcomer to their group, even though they may give an outward show of friendliness.

These factors all point to the necessity of your being most

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tactful and skillful in the use of discussion techniques. You cannot boldly and bluntly announce, "Here are the steps we are going to follow in our meeting tonight." But, whether you be chairman or member you can almost guilelessly, raise the question, "Just what is the problem or task assigned to our committee? I am new here and I am not quite certain what we have to do." Having thus guided your group into a reasonably clear definition of your problem you may follow with, "What is at the bottom of the problem? Is it something new or is it a perennial matter? Does it involve some of the same things that I have observed and experienced in my home community?" At this point you may elaborate some of the possible causes and background, as you see them. It is quite likely that similar questions, tactfully and thoughtfully stated, may guide your group away from the rambling time-consuming practices all too common to committee procedure.

If your committee has been asked to do a particular job such as plan a program, arrange for a meeting, or find food for a picnic, your next question may well be, "What are some of the possibilities? What limitations do we have to observe? What things are available for our purpose?" Such questions will not only guide the group in the most appropriate direction, but they may prevent it from crystallizing its thinking around one particular course of action without considering all other possibilities. This is one potent danger in committee work. There is also the danger that much too early in the session someone may ask, "Well, just what shall we do about this anyway?" Your very newness to the situation makes it possible for you to say, "I am afraid I am too new to think about that before I know just what the problem is we have before us," or "Could some of you bring me up to date on our problem? What kind of programs (or food or meetings) have we had in the past and how satisfactory have they been?"

After you are fairly certain that all the possibilities have been explored, you may point toward a conclusion by asking, "Of all these suggestions, which seems to be the best bet for

meeting our needs?" This will help prevent the random and hasty selecting of the easiest way out. You will have focused the determination of a conclusion on discovered causes and needs rather than permitted the group to jump at the first conclusion in sight. Finally, you may suggest that *action* is the next step by a question like "Are we ready to get the food?"



*Courtesy of Adult Leadership*

*The committee broke up without reaching a decision*

(Or present this program? Or proceed with the meeting?)" This will terminate your committee session in a natural, normal way, with a satisfying sense of agreement and accomplishment.

These committee meetings may serve any kind of organization from a women's church circle to a city-wide community chest. You may, therefore, in some cases, find yourself in-



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volved in parliamentary procedure from the most informal kind to a highly formalized pattern with frequent parliamentary decisions to be made. Should you find yourself presiding, acting as parliamentarian, or called upon for advice or comments, probably your best guiding principle would be, "the least degree of formality consistent with demands of legality." Your preparation in college and your participation in campus organizations will now come to your aid.

### *Using Sociodrama for Social Analysis*

There is one type of group presentation that needs some further adaptation of the material thus far presented. We refer to the clarification of problems through dramatization. If you are to be given an opportunity to present a community sociodrama, consider these factors in addition to those already given (See Chapters 6 and 10).

Bert Hansen of the State University of Montana has taken the initial concept of psycho- and sociodrama of J. L. Moreno and has developed a procedure whereby an organization can examine its status in a realistic way.

Sociodrama is based on the idea that the problems that face local communities, the state, the nation, and the world can find their best solutions for people among the people, that the decisions on all problems on all levels should come from the people, that the best way to give people an opportunity to be heard is to develop methods of procedure in which people are not only stimulated to discuss but which will break down the natural "speaker's fright." Many people have in speaking their minds on important questions before groups. The purpose, therefore, is to develop a method in which more or less abstract problems can be reduced to intimate family or small community terms and discussed by the so-called "common man," who is after all the person who in the end carries the burden in any crisis.

Professor Hansen has been able to consolidate his experience in such a way as to make possible the formulation of certain steps that may be followed in putting on a sociodrama. The procedure, however, should be kept flexible and simple. In general this is the pattern:

1 A person who has had some experience with sociodrama should act as the director. You as the teacher will likely be given such responsibility by your community or organization. You have had class experience, and perhaps some community work with church or school group. The PTA is a natural for sociodrama programs.

2 You should work with the organization until a topic of common interest to the specific group is determined.

3 You should then do as you did for class work, think of the topic in terms of a story that can be related to the intimate lives of the members of the group.

4 Then, working with others, divide the story into scenes in which people are involved. One scene could portray one side of a question, or a point of view, a second scene could portray an opposing point of view, a third scene could bring the two ideas into conflict, and a final scene could suggest solutions. Regardless of how the story is developed, the problems, or issues, should be clearly brought to the fore. If the play is to be vital, it must be an imitation of real conflict—action, not just plain talk.

5 You and your group should then decide upon the characters and what each can contribute to the drama. Be sure that you use these characters to represent types and not individuals.

6 After individuals are chosen to play the several roles, you and they should plan to meet for two or two and a half hours before the sociodrama is to be presented so that details can be worked out. No lines are written or memorized, but all of the people taking parts should have a good understanding of what their parts are to interpret. It may be advisable

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for the group to go through the role playing several times—not to crystallize it but to give the players confidence and insure smooth sequence

7 The drama is then presented before the group extemporaneously with the director explaining the situation, the characters, and the scenes as he sees fit. You will recall that in the class sociodrama the players did much of this. Before a larger group and one that meets less frequently, greater formality is needed.

8 After the sociodrama has been completed you should lead the audience in a discussion of the problems with which the drama has been concerned. This discussion is an important phase of the sociodrama. The presentation should warm up the audience to this discussion, especially if there has been some deliberate and humorous exaggeration. At no time should you try to determine dogmatically the course of the drama or the course which the subsequent discussion takes. Always, in conducting the discussion you must keep in mind that it is the people's opinions you are seeking. Your own opinions should be suppressed. It will be best if you simply serve as a mediator without making any summary, interpretation, or value judgments of the comments made.

You will find some communities further advanced than others in the use of dramatic techniques to analyze certain types or problems for social or business groups. It is not uncommon to find the procedure used as a "take off" point for discussion in young people's groups in public forums, in professional conferences, or in service groups. Its importance lies not in the act itself but in the stimulation it gives to earnest discussion and inquiry into specific community problems. In effect, it is a kind of visual aid, like a short film, that concretes for an audience certain aspects of a situation of which they may have only partial understanding. It has certain psychological implications that are worth further exploration both as a classroom activity and as a social technique.

### *The Teacher Speaks*

As a teacher, whether new or old your "speaking" participation in community programs will be frequent. It is taken for granted that the teacher will perform when requested. The occasions will vary from asking you to 'say a few words' to



I've been asked to say a few words

*Courtesy of Adult Leadership*

inviting you to make the major talk of the meeting. Certain basic principles of good speaking have been given in the earlier sections of this book. Here let us adapt them (with some elaboration) to the adult and out of class situations.

These "say a word" or impromptu talks should bother you very little. All your past experience is preparation for them.

Each time you express an opinion in committee in class in conversation you are speaking impromptu. And you are calling upon your previous thinking your previous knowledge and experience to co-ordinate your aid in the specific situation.

But it is desirable that these short talks have some form. Too many impromptu speeches merely ramble on without arriving anywhere. A successful impromptu talk should have a good opening sentence, a single central idea and a good conclusion.

The very first thing that you should do in preparing to speak impromptu is to formulate clearly the central idea you want to present even as you rise to take your position. If the subject is one which you know thoroughly you should take your cue for approach from the occasion and what has gone before. If during the meeting you think you may be called upon you should frame your purpose well in advance. It is better for you to think of what you will say if called upon and not use it than to be called upon without having had a chance for any previous thought. You should not try to discuss the entire subject but should limit yourself to a specific phase that you can present in a very few minutes. If you wish merely to add your comments to the discussion under way or if you wish to argue for one side of a subject under discussion your central idea will probably be well formed before you attempt to take the floor. But cardinal rule number one is be sure you know the idea you want to present before you start.

Open the talk with a sentence that says something. Hit the nail on the head as sharply as possible in the very first words. Call it an initial summary if you wish. Omit all statements such as "I suppose I should say something about this idea." Say something instead. Make your stand state your point of view give the gist of your information in your first few words. The second cardinal rule is then begin with a bang lead with your strongest point, come straight to that point. The body of the presentation must be unified. This can most easily be done if there is a good opening sentence. Explain

what is meant by your opening statement, give an illustration that helps to explain it further. Offer as many specific cases and illustrations and stories as possible. If you can think of any statistics, analogies, examples, comparisons, or contrasts to help clarify your initial statement or central idea, use them. The third cardinal rule is to be as specific as possible; avoid abstractions and make your comments vivid with concrete data.

When you can think of no more ways to illustrate your idea, conclude your talk. One very effective way to round out the impromptu speech is to repeat, in somewhat different words preferably, the stand taken in the initial statement. Let this final sentence be your climax. Hit hard with the realization that you have made clear the idea you were presenting. The final cardinal rule is, conclude with definiteness, wind up with your major point, conclude with a restatement of the idea you were supporting.

The longer talks which you will make, upon invitation, before community audiences will be both a challenge and an opportunity. Whether you consider yourself to have special qualifications or not, the fact that you are "the teacher" (and especially if you are "the new teacher") will put your name on many programs. Welcome these opportunities and make the most of them. The more occasions you have for establishing yourself as a capable *person* who can speak with intelligence and some interest, the more likely it is that you will also establish yourself as a capable *teacher*. Among your most likely audiences are the Parent-Teacher Association, women's clubs, church groups, Sunday school classes, Campfire clubs, Boy Scout troops, Girl Scout troops, men's service clubs, business and professional women's clubs, and scores of other community groups. In some cases, the program will be very informal and you will want to adjust your talk to the mood and spirit of the occasion. You may even wait until the group convenes and you can sense the interest and adapt your remarks to it. But many of the programs will be formal. You

will be assigned a topic in advance with some indication of the amount of time you should use. For such occasions you should always make preparation. Even the most experienced speakers seldom trust to the ingenuity of the moment—if they are at all concerned about making a good impression.

To insure the greatest possible effectiveness in "getting your ideas over" to your audience follow a systematic procedure in getting ready for the occasion. A haphazard aimless throw together of the first ideas that come to you is likely to embarrass you and bore your listeners. It results in a kind of incoherence that leads to no climax and makes no point. Some wit in your audience, when asked what you talked about, will say, "About a half an hour too long!"

### *Analyze Your Prospective Audience Situation*

You would not consider going to a distant place on a trip without determining what kind of weather you were likely to encounter. Neither should you plan to speak to an audience without learning all you can about them and analyzing the situation carefully. Turn on your headlights and look as far into the darkness as possible, avoid the defect, all too common of having brighter tail lights than headlights. Here are some questions to ask. You may not be able to answer all of them in advance, but what you *do* find out will help you to slant your talk to the occasion.

- 1 Is the audience masculine, feminine, or mixed?
- 2 What ages are represented?
- 3 What are the occupational interests?
- 4 What educational levels are represented?
- 5 How well is the audience informed on the subject?
- 6 What political sentiments do they have?
- 7 What are their economic interests?
- 8 What are the religious beliefs represented?
- 9 What is the time and occasion for the speech?

- 10 What is the likely audience size?
- 11 In what kind of room will the speech be given?  
Or will it be given out of doors?
- 12 Will a public address system be used?
- 13 What is the purpose of the meeting?
- 14 Will the audience be crowded or comfortable? Standing or sitting?
- 15 What will the audience know about me?

### *Selecting Your Subject and Determining Your Objective*

Having analyzed your prospective audience situation carefully, you are now ready to select your subject. Here are some questions you should answer in the affirmative, if your subject is to be satisfactory. Am I interested in the subject? Will it interest my audience? Is it appropriate for the occasion? Do I know enough about it, or can I learn enough about it to develop it satisfactorily? Can it be developed satisfactorily within the time limits assigned? Sometimes your topic is given to you, at least in general terms, by the program chairman. In such cases your problem is one of limitation and approach. How much of the topic can I, or should I, cover? What aspect of the problem do I know most about? What approach, or what "angle" of the topic, will engage audience interest?

Even more important than selecting a satisfactory subject is the determination of an *objective*. Just where are you going in the five minutes or half hour you are to speak? Where will you be at the end of your time and speech? You would think that the man who said he was going to take a trip, without some idea of how, when or where he was going was a bit queer. Altogether too many persons fail in their speech-making because they have set no goal for themselves. Suppose you gave ten men a basketball in a huge gymnasium with no goals, and said to them "Now fellows, play ball." Their first question would be "How can we play basketball without any



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goals?" Yet many speakers attempt to give a speech without any "basket" to shoot at

State concisely in a simple sentence what your objective is. It may be stated something like this "I wish my listeners to know about methods in correcting simple speech defects." Or, "I shall persuade my listeners to send their children to summer camps." This will provide you with a principle for selection of material. You can put everything to the test, "Will this carry the development of my subject toward my goal?" If so, it is desirable material, if not, it should be rejected.

### *Organize Your Ideas and Get Information*

At this point you are ready to organize your ideas, if you know enough about the subject. Since most of your speaking is likely to be done on some subject with which you are familiar, you may have no need of gathering further material. However, in the event you need additional information, look to the library first. If your subject is of a contemporary and general nature, consult the *Reader's Guide* for articles in the periodical literature. If it is specialized, you may consult the appropriate index, such as *Agricultural Index*, *Educational Index*, or others in their respective areas. If your subject is of more lasting and permanent significance, examine the card catalog under suitable headings for books. Consult standard reference works such as encyclopedias, specialized dictionaries, or collections in specific areas. Occasionally the pamphlet file of a library will yield valuable information.

Perhaps a *don't* or two may be in order at this point. Don't select a subject because you find a book in the library with a thick layer of dust on it, or other evidence of its being used rarely. The chances are that no one else was interested in the information contained therein and that your audience will be just as happy if you leave the dust undisturbed. Don't select a subject that requires the use of much technical material unless you are certain that it will be of interest to your listeners.

and that you can present it to them in an understandable manner

Assuming that you do have the necessary information "under the skin," how will you organize it? First, list under somewhat general headings all the possible information you might use. Second, select and classify the most important information under the smallest possible number of main points for your speech. Keep this number under five, preferably under three. Remember it is more important to drive one idea home than to leave three on base. If you have too many points neither you nor your audience is likely to remember them. Third, sort your specific information into these main divisions. This sorting process may reveal inadequacy at some point. In which case, you will need to look further for material or read just your major headings. On the other hand, it may reveal a superfluity of detail, which will necessitate omitting the less important information in terms of achieving your objective. Thoughtful consideration in organizing your ideas will result in a clear, forward moving speech that will hold attention and be understood.

### *Give Special Attention to Introduction and Conclusion*

Closely associated with the organization of your ideas is the development of the speech introduction and conclusion. It may be profitable here to apply the Biblical injunction "The last shall be first and the first shall be last." Your conclusion may be a restatement of points leading to your objective. This is the process of "telling them what you've told them." This is a particularly satisfactory way of concluding an informative speech. You may close with a story illustrating your main idea. Or the conclusion may be an appeal for action. The exact form will vary with your specific objective. There is, of course, no set rule governing your conclusion, but it should fit the speech the way a glove fits the hand. Its main function is to

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bring what you have to say to an *appropriate* end. Avoid the opposite extremes of overlong conclusions with the oft-repeated phrase, "And, so in conclusion, ladies and gentlemen" and the abrupt ending that comes with a jolt in the middle of something.

Perhaps the most important single part of your speech is your introduction. It is the means by which you transfer your audience's attention from you as a person to the idea you wish to communicate. Your introduction is your *first* impression, try to see that it is not your *last*. Like the radio listener, who does not like what he hears as a program opens, your audience may "dial you out." True, they may not be rude enough to walk out or to take a siesta, but mentally you may be on the moon as far as many of your listeners are concerned if you do not get off to a good start. Your introduction should be "attractive" in the sense that a magnet attracts, it should have an attention "pull." Remembering that we think more readily in concrete than in abstract terms, try to use an example, illustration, incident or story. If possible, make it include people, for people are interested in what people do or are purported to have done. (Perhaps that explains the popularity of gossip.) Many persons have the erroneous idea that a "story" means a joke. Nothing is more dangerous to a speaker, unless it may be a hand grenade. Indeed jokes have much in common with grenades, if they are not "gotten off" in the right manner they may "blow up" in your face. Whereas the hand grenade may destroy the soldier himself, the joke may destroy the effectiveness of the speech. On other occasions it may be a "dud," and no matter how well you may seem to "get it off," it just doesn't come off satisfactorily. The joke (or story) should be original if possible, and it should very naturally relate to your subject. In other words, your illustrations should *illustrate*, or re-enforce not simply entertain. Space does not permit a complete development of speech introduction and conclusion, but perhaps these brief sugges-

tions will help you improve yours. Keep in mind that what you say first and what you say last are important in terms of audience impression.

### *Practice Your Speech*

Now that you have your material organized into outline form, your introduction and your conclusion planned, you are ready for the most important part of your preparation, **PRACTICE** Speech, whether good, bad, or indifferent, is a matter of habit, and to develop habits you must practice. Do not misinterpret this to mean *memorize*.

The conditions under which you practice should be as nearly as possible like those that will characterize the actual speaking situation. You will probably not be able "to hire a hall" for this purpose, but you can approximate your own anticipated behavior very closely. Stand as you expect to stand, don't lounge in your favorite easy chair, munching candy or smoking a cigarette, listening to a popular radio program, as you daydream your way through your speech. Those will not be the circumstances surrounding your speech to the local PTA or service club. Forming lounging habits and cultivating distractions will be of little help in the later speaking situation. If possible, stand where you can see yourself in a full-length mirror from about the distance your audience will see you. Many persons become over-conscious of themselves, because they wonder how they will look to the audience. If, therefore, in your practice, you can make certain of the answer to this disturbing question, you will feel the more confident and assured before your audience. It may even be a good idea to dress for at least one rehearsal, as you expect to be dressed for the actual occasion.

During your first practice period you may wish to use your outline, in fact, until you are reasonably certain of your main points and their order. The outline in hand will help to fix them in your mind more firmly. After your first time through, stop

and re examine your outline thoughtfully and critically. Ask yourself these questions. Is this the best possible order of ideas? Do they lead naturally from one to another? Do I have too much or too little material for the length of time I have been assigned? Are there other examples or illustrations of my points that would make my ideas clearer? Would a different choice of words at some point or other improve my presentation? Should I be *more* or *less* vigorous in my delivery to be most effective? After you have answered these questions and others that may have occurred to you in this session of introspection, you are ready for another run through of your speech. And as many more as time permits.

These practice sessions should be repeated over as long a span of time as may be needed to give you confidence and assurance. Good speeches can rarely be thrown together on the spur of the moment or between work and the dinner hour of the evening you are to speak. It has been somewhat facetiously said but with more than a grain of truth that Good speeches are like good tobacco they must be properly aged.

The 'aging' or maturing of speeches is a much more important item than many people think. If you spread your practice sessions over a period of a week or two your speech ideas will be with you subconsciously or consciously all the time. They will become second nature to you. Even more important is the fact that you will happen across new examples, illustrations and ideas that will improve your presentation. You may even discover new material more valuable and appropriate than what you had originally. You will evolve better choices and arrangements of words. Your speech will mellow, mature and become a part of you rather than being a mere collection of audible symbols bombarding the ears of your audience.

The question of using notes or manuscript is often raised. Are there circumstances that call for either of these? In most speaking situations the less use you make of notes the more effective will be your speech. If you have notes you will be

tempted to use them. Each time you look at them rather than at your audience you will, in effect, draw a curtain between you and your listeners. More than that, you will direct attention to yourself and your notes and away from your idea. Next to your voice, your eyes are the most important thing about you in getting and holding attention. When you look at your listeners directly, they are likely to look at you, but when you look away from them (at your notes, at the floor or ceiling, or out the window) they are likely to look in the same direction, or at least be curious about what *you* are looking at.

If you are speaking over the radio you will be expected to use a manuscript in most cases for a number of reasons. One is that you must observe rigid time limitations. Another is that radio stations are responsible to the Federal Communications Commission for what is broadcast, hence they need a check on exactly what you say. Therefore in radio speaking you will be governed largely by principles of effective oral reading.

### *Delivering Your Speech*

You have now prepared and practiced thoroughly and are ready to speak to your audience. What conventions and practices will you need to observe to make this final presentation achieve the highest possible degree of effectiveness? To this question there are no hard and fast rules, but there are some principles and suggestions that may guide you.

Two principles to keep uppermost in mind are these. First, the primary objective is the effective communication of your ideas, not the exhibition of your speaking prowess or a new piece of wearing apparel. Second, you must get and hold the attention of your listeners if you are to communicate with them.

Some suggestions may help you apply these principles and achieve your objectives. First, dress appropriately, remember, your first impression may be your last. Since you wish to keep the attention of your audience on your *idea*, not on *you*, avoid

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over-bright colors startling styles or anything else striking and "different" Second when you are introduced or your turn to speak is designated in some other manner assume your speaking position deliberately and without haste taking a deep breath or two to relax yourself

If you have been introduced by a chairman address him by name or simply as "Mr Chairman" Look at your audience leisurely and in a friendly manner before you begin Avoid the saccharine and artificial smile too often used with the equally abhorrent, "I am delighted to look at your bright and shining (or any other kind of) faces" Third address your audience simply The classic, "My friends" of Franklin Delano Roosevelt, should typify your manner of addressing an audience Avoid long, stilted, over formal salutations To be sure be formal when the occasion demands it, but simplicity, not ornamentation, is the order of our day

Although you must be clearly aware of your purpose you do not state it boldly and bluntly in your introduction You may not even state it at all The achieving of your objective should be the *result* of your speech A statement of it, therefore, may very properly appear as a part of your summing up process, or your appeal for action It would be a most unusual situation that would call for a frank statement of purpose in your introduction For example to say to an audience, "As a result of my speech, I wish you to become more favorably disposed toward nonsegregation of races in our public schools, who opposed the idea would probably close their minds to what you said Those agreeing with you would probably say to themselves, 'Sure I agree, so what?'" This would leave a very small portion of your audience, open to conviction actively listening to you A too direct approach often defeats your purpose

Your several practice sessions with your speech spread over several days will have so habituated you to the material and order of your speech that your ideas should flow smoothly

This will make possible your giving more conscious attention to the complex social situation in which you find yourself. The faces you see before you will be friendly, quizzical, stolid, sympathetic, critical, possibly even antagonistic. Indeed, you may find every conceivable attitude represented in your audience. Your problem now is to gain confidence and assurance from the friendly, sympathetic faces and to win over the critical, antagonistic few who are present. Remember that, for the most part, audiences are friendly and open-minded toward you and to your ideas. Sometimes they may be friendly to you as a person, but critical of your ideas. In those cases, your problem is to make use of that friendliness to gain support for your point of view—not because they like you but because your presentation is forceful and effective. *Audience rapport* is the first step toward audience conviction.

One of the first adjustments you will have to make is to your physical surroundings. Ordinarily, you will be speaking from a position from which all of your audience is easily visible. If that is not the case, try to shift to a position that will make it possible for you to see and be seen. Observe carefully the acoustical qualities of the room. Does it appear easy to make yourself heard in all parts of the room? If not, you may have to adjust your volume accordingly. You may also have to do this at luncheon and dinner meetings where your voice may have to "top" the clatter of dishes and other extraneous noises. In extreme cases you may have to resort to asking for a show of hands by those having difficulty in hearing you. Checking on this will have a double advantage for you. First it will help you to adjust your speaking accordingly, second it will tell your listeners that you are really interested in communicating with them.

An incident may illustrate the latter advantage. In a large college, during the days when chapel or assembly attendance was more common than it is today, a prominent educational leader was scheduled to speak. Attendance was optional, but when the weather was bad as it was that raw, windy February



morning, the crowd was large, because all other campus buildings were closed to students and the off campus drug store was not large enough to accommodate the entire student body. There was a large, horse-shoe-shaped balcony, in which was usually seated that part of the student body with the least tendency to listen carefully. On this particular morning, the lack of attention to the speaker was particularly noticeable the students giving much attention to notebooks, consultation about lessons for the following hour, making dates and just plain campus gossip. The speaker noted this and interrupting himself, he stepped forward to the edge of the platform. He waved his hand, pointing to the far portion of the balcony to attract attention. Looking directly at the students seated there, he said, "I say, can you hear me from up there?" For a moment there was a hushed silence, then one student more of an extrovert than the rest, called back, "No." To which the speaker replied, "That's strange, I can hear you perfectly." Needless to say, he had the attention of the entire audience for the remainder of his speech. The students had respect for his ingenuity in getting their attention, and realized that such a person probably had worth-while ideas to present.

As you speak, be sure that you include all parts of your audience. If the audience is large, you may not be able to look at each person individually, but from time to time look at every part of the room where people are seated. To be sure avoid the sweeping side-to-side movement of the automatic lawn sprinkler. It is probably wise to develop one point, or major portion of a point, speaking to one group, then shift your attention to others for the next point. In brief, your eye contact must be such that every member of your audience will feel that you are speaking to him personally, at least part, if not all, of the time.

Your movement on the platform should also be such as to make your listeners feel that you are alive and not a statue or wooden cigar store Indian. This means varied and appropriate movement. A shift of position as you make your transition

your actions before an audience in public. Equally important is the fact that if you attempt to make your delivery before a public audience too greatly different from your customary manner you are likely to become so self-conscious in maintaining your 'act' that you will seriously impair your effectiveness. It is important that you keep in mind constantly that speech is a total behavior pattern resulting from habitual practice.

The occasions for your speaking in public in your school community may be frequent or rare but each one should challenge you to do your very best. When you appear before an audience you are a public relations representative of your school system and many a judgment of school systems has been made on such occasions. It is true that the school system should be judged by what happens in the classroom and on the playground when you are more specifically practicing your profession, but since you are always *you*, you cannot prevent people's judging your professional competence on the basis of every observation of you, particularly in public situations.

### *Problems, Projects, and Other Activities*

1 Analyze as objectively as possible the effect on your own personality of

(a) the teacher whose personality you admired most and (b) the teacher whose personality you liked least. In small group discussions or in a general class discussion see if there are speech characteristics especially associated with the best liked and the least liked.

2 Listen carefully to three or four fifteen minute radio news commentaries or other programs in which the speaking of one person is predominant. Analyze these for personality factors revealed in speech that cause you to accept or reject the speaker's views.

3 In groups of five or six class members, simulate as nearly as possible various community discussion groups or committees in which you might be expected to participate. Typical situations would include PTA committees for programs, finance, welfare, refresh

## SPEECH IN SOCIETY

ments and so forth Youth Center committees in city programs for men's civic clubs women's club 4H club American Legion and others of a similar nature Let approximately half of the group members play the roles of citizens in the community and others teachers of the local school Let other members of the class observe and evaluate the effectiveness of the discussion or committee meeting as a whole Be certain that your problem is clearly stated and the goal is understood by all

4 Prepare a ten minute speech which you might give at a PTA meeting explaining some new educational procedure being introduced Your objective should be to give sufficient information on the appropriate audience level so that its use in your classroom will get cooperation and support from the parents

5 The local men's service club has asked you to give a fifteen minute talk on some subject you are especially informed about and interested in such as a trip you took to a foreign country your hobby, the current political or economic situation or similar subject Your objective will be to inform and entertain your audience in such a way that they will have increased respect for your competence as a person and your professional competence as well Have one half of your class evaluate your effectiveness the other half ask you questions stimulated by your talk

6 Prepare a five minute radio talk in which you seek to interest the listeners in attending or participating in some school project or activity, such as an art exhibit a play or a concert Give this speech over a public address system so the other members of the class will hear you without seeing you Remember time is of the essence in radio and that this must be timed within ten to fifteen seconds Have the class members evaluate your effectiveness both as to subject matter and your speech personality as it might be revealed over the radio

7 Plan and present to the class in role playing or sociodrama form some topic pertinent to their present study Evaluate its success in terms of class involvement in the discussion and the extent to which the basic theme was understood

8 Present for some school church or civic organization a sociodrama based on a topic or problem of that group

9 As a concluding exercise arrange a panel or other type of group discussion on the topic The Teacher and Public Relations

The following questions may be used as starting points. If the questions elicit interest, the entire discussion may be built around them.

- (a) To what extent should the teacher be regarded as a public relations representative of the school?
- (b) How does effective participation in community groups implement the public relations function?
- (c) In what way does the teacher's public speaking ability affect his professional success?
- (d) What special communication skills should a teacher try to cultivate and improve? List them in order of importance (in terms of class judgment).
- (e) How can the teaching of communication in the school be related to the communication needs of society?

10 Read and report on one of the areas of communication essential in community life from one or more of the following.

- Baird, A. Craig, and Franklin H. Knower, *Essentials of General Speech*. New York: McGraw, 1952.
- Brigance, W. Norwood, *Speech: Its Techniques and Disciplines in a Free Society*. New York: Appleton-Century-Crofts, 1952.
- Bryant, Donald C., and Karl R. Wallace, *Fundamentals of Public Speaking*. New York: D. Appleton-Century Company, 1947.
- Crocker, Lionel, *Business and Professional Speech*. New York: The Ronald Press, 1952.
- Fessenden, Seth A., and Wayne N. Thompson, *Basic Experiences in Speech*. New York: Prentice-Hall, 1951.
- Gray, Giles W., and Waldo W. Braden, *Public Speaking: Principles and Practice*. New York: Harpers, 1951.
- Jenkins, David H., *Interpersonal Perceptions of Teachers, Students and Parents*. Washington, D. C.: Division of Adult Education Service, National Education Association, 1951.
- McBurney, James H., and Ernest J. Wraga, *The Art of Good Speech*. New York: Prentice Hall, 1953.
- Monroe, Alan H., *Principles and Types of Speech*. 3rd edition. New York: Scott, Foresman, 1949.
- Murray, Elwood, Raymond Barnard, and Jasper Garland, *Integrative Speech*. New York: The Dryden Press, 1953.
- Williamson, Arleigh B., Charles A. Fritz, and Harold R. Ross, *Speaking in Public*, 2nd edition. New York: Prentice Hall, 1948.

## *Aids to Self-Analysis: A Program for Continued Improvement*

ONE OF THE functions of education is continued improvement. Not only is the teacher concerned with the immediate results of learning, he seeks to give impetus to those desires and attitudes that will make for intelligent living and increasing self-dependence in later years. Whether you think of education as an external process, which you as a teacher "administer," or whether you think of it as an internal process, subject to the attitudes, interests, and "drives" of the learner, the objective of continuous growth remains the same. There is no cut-off point at which education stops. It is a continuum. One of the illusions that need to be dispelled is that a human being is "educated" when he has completed certain courses or programs of study.

Read again the following statement from Chapter 1

Every individual is a "self," and the aim of education is to assist in the expansion of that self, through the discovery and development of potentialities, to meet the expanding needs of the individual in a constantly expanding environment. It is a selective process. It seeks to develop an integrated selfhood that will help the individual to function effectively in his life role, both present and future. Thus leads us to the psychological definition of education. The

continuous accumulation and interpretation of experience that results in desirable changes in behavior

Note the words *continuous accumulation and interpretation of experience*. This puts upon the learner at all stages of his development a large measure of responsibility for his own growth. That responsibility increases with increasing maturity.

The authors of this book (as well as the instructors in your various courses) are eager that your *next steps* will demonstrate your ability to apply what you have learned to new situations as they arise. Otherwise a college course becomes a dead end, and not a thoroughfare to future living.

### *The Key to Self-Improvement*

The help and guidance your instructors have given you will not be futile if you will now take over the job for yourselves. Self-direction becomes the key to self-improvement. Therefore, before we close the book and consign it to the shelf of "used texts," let us think seriously about some of the things that will be involved in your future growth, some of the things that you will do only *if you choose to do them*.

First, you need to keep up with what is being thought, said and done in your professional field. If you are to discuss your own work intelligently with your colleagues or your school patrons you need to be conversant with the current literature of your profession. How many teachers read one new educational book a year—after they get out of college? Unless you keep your mind alert to ideas you will be poverty stricken at the point of communication in educational meetings, in public discussion, and in professional conversations.

Second, you need to guard against complacency, a too-easy satisfaction with yourself and your accomplishments. The teacher who doesn't constantly seek new ways and means to do a better job will probably never do a better job. An experimental attitude is essential. If you feel the need of better rap-

port with your pupils try new methods (or different methods) of breaking down the feeling of reserve or fear that walls you off from the mutual understandings that should exist between teacher and class. You may be a good teacher, according to the usual standards applied, but your objective is to be a better one.

Third, study your own mannerisms and habits. At least be aware of them and try to assess the effect they have on others. Does your personal effectiveness suffer through inattention to dress, posture, politeness of speech? Are you characteristically moody? Do you carry your worries in your face? When you have occasion to speak in a meeting are you poised? Or do you exhibit embarrassment, confusion and uncertainty? Are your habits of speech in the classroom the kind you would want your pupils to emulate?

Fourth, keep yourself mentally healthy. The first requisite is to make your practice as consistent as possible with your intellectual convictions. "Do as well as you know" is a big order for anybody. But the nearer one can approach that ideal the less he is beset by inner compunctions. One may be able to do very little about the contradictions that exist in his social environment, but he can do a great deal about the contradictions that exist within himself. Excessive worry and irritability are symptoms of mental states that can quickly undermine one's effectiveness.

Fifth, watch your words constantly. The way you communicate your ideas has a direct relationship to your professional success and your personal popularity. This ability is not something which you can "whip up" for an occasion of need. It is the product of cumulative learning and cumulative practice. That important interview which you will hold in the future, that impromptu talk you will make in faculty meeting that favorable impression you will make in social conversation is something that you have been preparing for all your life. Therefore if you allow careless speech, ungrammatical usage, illiterate malapropisms, unacceptable pronunciations or other

unfortunate habits to persist, your preparation for the *important* occasions when you *want* to be at your best is a *negative* type of preparation. But self-direction and self-awareness in today's effort means self-confidence and self-command in tomorrow's performance. Studies have indicated that one's competency in the use of language correlates highly with success in all fields of endeavor.

Finally, make it a point periodically to look at yourself as honestly and as objectively as possible with a view to spotting your strengths and weaknesses. Do you have problems in maintaining good relations with your friends, your colleagues, your pupils? In a discussonal situation, do you "keep your mind on the ball"? Are you tiresomely talkative? Do your pupils feel free to come to you for advice, or a friendly chat? Do you keep yourself physically fit? Do you find yourself getting nervous and "jumpy" over little things? Do you stop to evaluate a classroom activity or a unit of teaching to see what was right or what was wrong about it? Are you giving your pupils enough opportunity to express themselves, to participate in planning group activities? Do you commend your pupils for things done right—or only criticize for things done wrong?

Self-improvement is accomplished through effort directed consciously toward recognized needs. But unfortunately most of us tend to avoid the process of self-appraisal as though it were a painful experience. We are much more willing to judge others than we are to judge ourselves. We must learn not to avert our eyes from the looking glass. It can serve us well—both in adjusting makeup and in adjusting personalities. Because of the basic importance of self analysis in your own program for continued improvement, the following section is devoted to sample questions and exercises that will help you to explore your present level of understanding and ability, your attitudes and personal characteristics, and to determine the directions in which further effort should be pointed.



*Evaluating Your Own Learning*

"Learning" is used in the title of this section in a very comprehensive sense. It includes new understandings, changes in attitudes, acquisition of personal abilities and other evidences of personal growth. You have spent a period of months (a term or semester) in acquiring knowledge and experience which will be useful to you as a person and as a teacher. Some of your "sense of growth" may be the normal result of increased maturity. Much of it, however, is due to the enrichment of experience which you have acquired through reading and study, through thoughtful discussion of problems and participation in other college activities. Too often this sense of growth remains vague for lack of analysis. A final examination may test our memory of facts, but it is not an adequate instrument for measuring the changes that have taken place in our attitudes, behaviors, and understandings because of what we have "learned." Let us take time, therefore, for some critical self-evaluations.

*"My Own Speech Personality"*

1 In the light of your reading and discussion of speech personality problems, consider the following questions

- (a) In describing speech personality, what traits or characteristics do I include? Clearness of enunciation? Fluency? Choice of words? Inflection? Facial expression? Tact? Other qualities?
- (b) What qualities of speech do I have, or believe that I have, which re-enforce or strengthen my personal effectiveness?
- (c) What qualities do I need to develop in an effort to improve my effectiveness?
- (d) Am I persistent in my efforts to develop better speech abilities?

- (e) Do I feel satisfied with my ability to participate in ordinary social conversations?
- (f) In dealing with children in the classroom, do I show a friendly interest and understanding? Or an attitude of irritation or indifference?
- (g) Do I attract the confidence of children? Am I successful in stimulating them to talk freely?
- (h) Is my manner of speaking interesting? Colorful? Pleasant? Cheerful?

2. Arrange for a recording of a one-minute impromptu talk on a topic assigned you, or a two-minute discussion between yourself and a friend. Play the recording back and analyze its effectiveness. List both positive and negative characteristics. Make your analysis as detailed as possible.

Was your speech jerky? Hesitant? Fluent? Too fast? Blurred? Monotonous? Colorful? Clear?

Did you emphasize your meaning with proper pauses and inflections?

Do your own sentences "make sense" as you hear them played back to you?

Would you rate the total performance as good, fair, or poor?

In the light of your analysis, what further "improvement goals" would you set for yourself?

3. Think of a social situation in which you have felt ill at ease. How do you account for the feeling? The following questions are merely suggestive.

Are you habitually fearful in any new or unfamiliar situation?

Do you undervalue yourself?

Do you distrust your ability to "say things in the right way"?

Are you excessively shy?

Do you have trouble listening to others?

Do you lose your train of thought and find yourself "going blank" in the middle of a discussion?

Are you self-conscious in the presence of an audience?

*"My Responsibility to My Pupils"*

1 If you accept the following statements as true, expand each statement into a paragraph oral or written by adding such explanations, illustrations or supporting argument as you think appropriate

- (a) A good teacher needs to know his pupils as individuals
- (b) Personality development is a major objective in education
- (c) Most pupils need the experience of success a sense of achievement, as a basis for continued effort and growth.
- (d) A good teacher provides opportunities for pupils to work together in groups
- (e) If I am to get best results as a teacher I must win the confidence of my pupils
- (f) Good communication is an indispensable social skill

2 Look at the following typical "cases" in your classroom. What might you do, as a teacher, in trying to help such pupils?

- (a) John is a quiet, reserved boy who seldom participates in class discussion. He resents being 'compelled' to answer questions though it is evident that he frequently knows as much about the topic as do other pupils. He spends most of his time at recess just 'looking on' instead of joining in the games. He has shown some interest in the aquarium in the library and at one time asked for a book about 'big fish'.
- (b) Mary is a girl who always 'speaks before she thinks'. She is a constant interrupter. She has a response for every question—though her answer is usually wrong. She likes to be in the middle of things and enjoys the attention she gets through her continuous talking.

3 As you think of yourself in relation to your class what do you consider your major responsibilities? In what ways do you hope to help your pupils? This is another way of say

ing "What are your objectives as a teacher?" Make your list as specific as possible

### *"My Concept of the Curriculum"*

1 As you think about the following questions, try to formulate clear, concise statements that represent your point of view

- (a) In the broadest sense of the term, what is the child's "total curriculum"?
- (b) If the curriculum consists of experience, what is the teacher's responsibility with respect to that experience?
- (c) Is a subject matter outline an adequate definition of a curriculum?
- (d) Why does the method which the teacher employs become a significant part of the curriculum?
- (e) What importance do you attach to group activity?
- (f) Why is communicational ability basic in developing social competence?
- (g) To what extent do you believe that children can, or should, share in planning classroom experience?

2 As you think of the part that speech plays in the child's learning experience, consider carefully the following questions

- (a) Is speech improvement a logical goal to strive for in all classes?
- (b) Should all students who need help in improving their speech habits be placed in a special section?
- (c) What devices can you use to give pupils more opportunity to express themselves (through speech) in a variety of situations?
- (d) What are the dangers of "verbalism" in education? What steps can you take to avoid or lessen such dangers?
- (e) How can you utilize *interest* in motivating pupils to talk and to think?

- (f) What type of speaking situations lend themselves to good teaching method? Direct question and answer? Story telling? Dramatization? Make as complete a list as possible
- (g) How does intercommunication promote intellectual growth? How is language related to thinking?
- (h) How does continued "sharing of experience" help to break down communication barriers?

### *"My Attitude Toward People"*

1 Attitudes are usually revealed by specific behaviors. As you answer the following questions, think about *what you do* to show the attitude suggested. Try rating yourself *Satisfactory* or *Unsatisfactory* on each question.

- (a) Do I have a genuine interest in people?
- (b) Do I try to help others attain worthy goals?
- (c) Do I try to be charitable in my judgments of people? Or am I harsh and intolerant?
- (d) Do I accept my full share of responsibility as a member of a group? As a member of my community?
- (e) Do I work cooperatively with others? Or do I insist on dominating?
- (f) Do I show appreciation of other people's virtues? Or am I more likely to be critical of their weaknesses?
- (g) Do I make friends easily? Do I show a friendly manner in conversations?
- (h) Am I sympathetic toward children? Do I try to understand their needs, their interests, their pleasures, their disappointments?
- (i) Am I patient in dealing with children? Or do I become irritated and nervous over "little problems"?
- (j) Am I interested in *everything* that the child does? Or am I concerned only about his reading, his spelling, his arithmetic?

2 Since your attitudes are tested by your actions, study the following case situations and decide what you would do in each situation.

- (a) You are not feeling up to par on Monday morning Eldon Smith, one of your more aggressive pupils, comes noisily into the room and says "Hi!" You disapprove his brusque manner, his noisy entrance, and his familiar greeting What will you do or say?
- (b) Susan has been making low marks in spelling and in arithmetic She is, in fact, one of your slow learners When she is asked to talk, she becomes confused and embarrassed It is obvious that she is unhappy in school You have noticed, however, that she dresses neatly You know that she comes from a good middle-class home She has an older sister in junior high school who is apparently somewhat brighter and who is making a good record Susan's parents have shown concern and have said, "We can't understand why our daughters are so different!" What plan for helping Susan would you suggest? Perhaps you should have a personal conference with her Try to construct from your imagination the content of the counseling conference Report the conference verbatim, as you imagine it might be With the help of a classmate, dramatize the conference for your group
- (c) A parent comes to you (perhaps Susan's father or mother) with a complaint about the school—unfairness in grading, the kinds of assignments made, a playground incident, a charge of favoritism, a criticism of your teaching methods As in case (b) above, use role-playing to demonstrate your attitude in dealing with such a situation

### *Your Manner of Speaking Tone, Color, Inflection*

1 How well do you manage your speaking or reading voice? Read each of the following in different ways in order to vary the meaning

- (a) 'Telephone, Mary I think it's Susan "  
"Oh, how delightful!'
- (b) Will you kindly repeat that statement?
- (c) Well, I certainly didn't expect that!

- (d) Why didn't you bring your book today?
- (e) Now listen carefully while I explain this problem again
- (f) Will you please put your names on your papers?
- (g) Who wrote this excuse for you Henry?
- (h) So you think you lost your lunch money? Where?

2 Change the meaning of the following sentences by changing emphasis, or inflection

- (a) That tree would have died if you hadn't cut it down
- (b) Alice thought Mary would get better grades than she did

3 Try to put color, brightness variety into your voice as you read the following brief selections

- (a) When the old man waggles his head and says, 'Ah, so I thought when I was your age,' he has proved the youth's case
- (b) *Algernon* Where is this place in the country, by the way?  
*Jack* That's nothing to you, dear boy You are not going to be invited
- (c) It was the view which finally made us take the place True the house had its disadvantages On windy nights, when the ill fitting panes were rattling so furiously in the window frames that you could fancy yourself in an hotel omnibus, the electric light, for some mysterious reason used invariably to go out and leave you in the noisy dark.
- (d) One of the pleasantest things in the world is going on a journey, but I like to go by myself I can enjoy society in a room but out of doors, nature is company enough for me I am never less alone than when alone

4 Oral reading is one of the best tests of your ability to "manage your voice" and to make it convey the full and intended meaning It is important that you grasp not only the thought to be expressed but any emotional overtones that may accompany it Practice reading the following selections Don't be satisfied with one reading Experiment with the lines until

you think you have captured their full meaning. Note the instances in which the voice needs to be sustained in pitch to preserve the flow of thought.

- (a) A poor relation is the most irrelevant thing in nature—a piece of impertinent correspondency—an odious approximation—a haunting conscience—a preposterous shadow, lengthening in the noontide of your prosperity—an unwelcome remembrance—a perpetually recurring mortification—a drain on your purse—a more intolerable dun on your pride—a drawback upon success—a rebuke to your rising—a stain in your blood—a blot on your scutcheon—a rent in your garment—a death's head at your banquet—Agathocles' pot—a Mordecai at your gate—a Lazarus at your door—a lion in your path—a frog in your chamber—a fly in your ointment—a mote in your eye—a triumph to your enemy, an apology to your friends—the one thing not needful—the hail in harvest—the ounce of sour in a pound of sweet.

He is known by his knock. Your heart telleth you, 'That is Mr. ———'. A rap between familiarity and respect, that demands and at the same time seems to despair of, entertainment. He entereth smiling—and embarrassed. He holdeth out his hand to you to shake and—draweth it back again. He casually looketh in about dinner time—when the table is full. He offereth to go away, seeing you have company—but is induced to stay. He filleth a chair, and your visitors two children are accommodated at a side table. He never cometh upon open days when your wife says with some complacency, 'My dear perhaps Mr. ——— will drop in today.'

- (b) The way to fight ideas is to show that you have better ideas. No idea is any good unless it is good in a crisis. You demonstrate the failure of your ideas if when the crisis comes you abandon them or lose faith in them or get confused about them to the point of forgetting what they are. The American idea is freedom. Freedom necessarily implies that the status quo may come under the criticism of those who think it can be improved. The American idea is that the state exists for its citizens and that change in society must occur to meet their developing needs. The whole theory of our form of govern-



ment is a the iv of peaceful change Many of the changes that Marx and Engels demand in the *Communist Manifesto* have taken place in this country, and they have taken place without communism without dictatorship and without revolution, thus disproving incidentally one of the central theses of Marx and Engels that such things cannot be accomplished without communism dictatorship, and revolution

\* \* \*

Thomas Jefferson calmly remarked in his First Inaugural, "If there be any among us who wish to dissolve this Union or change its republican form let them stand undisturbed, as monuments of the safety with which error of opinion may be tolerated where reason is left free to combat it" Jefferson was not in favor of revolution, he was serene in the face of talk of it because he had confidence in our people, in our institutions in democracy, and in the value, power, and results of independent thought

\* \* \*

It is useful to remember that Jefferson spoke in 1801, when our constitution was twelve years old, and when the infant republic was in dreadful danger from deep divisions within and from the wars that were raging between the great powers If he was right in speaking in such a way at such a time, we cannot be far wrong if now, when America is the most powerful nation on earth, we seek to recapture some of his sanity and courage<sup>1</sup>

## DOVER BEACH

(c)

The sea is calm to-night  
The tide is full the moon lies fair  
Upon the straits —on the French coast the light  
Gleams and is gone the cliffs of England stand,  
Glimmering and vast out in the tranquil bay  
Come to the window, sweet is the night air!

<sup>1</sup>These paragraphs are quoted from a Commencement address "Sanity and Courage" delivered by Robert M. Hutchins at the University of Chicago in June 1949

Only, from the long line of spray  
 Where the sea meets the moon-blanch'd land,  
 Listen! you hear the grating roar  
 Of pebbles which the waves draw back and fling,  
 At their return, up the high strand,  
 Begin, and cease and then again begin,  
 With tremulous cadence slow, and bring  
 The eternal note of sadness in

Sophocles long ago  
 Heard it on the Aegæan, and it brought  
 Into his mind the turbid ebb and flow  
 Of human misery, we  
 Find also in the sound a thought  
 Hearing it by this distant northern sea

The Sea of Faith  
 Was once too at the full, and round earth's shore  
 Lay like the folds of a bright girdle furled  
 But now I only hear  
 Its melancholy, long withdrawing roar,  
 Retreating, to the breath  
 Of the night-wind, down the vast edges drear  
 And naked shingles of the world

Ah, love, let us be true  
 To one another! for the world, which seems  
 To lie before us like a land of dreams,  
 So various, so beautiful, so new,  
 Hath really neither joy, nor love, nor light,  
 Nor certitude, nor peace, nor help for pain,  
 And we are here as on a darkling plain  
 Swept with confused alarms of struggle and flight,  
 Where ignorant armies clash by night  
 —Matthew Arnold

(d) MEMORABILIA

Ah, did you once see Shelley plain,  
 And did he stop and speak to you,  
 And did you speak to him again?  
 How strange it seems and new!

But you were living before that,  
 And you are living after,  
 And the memory I started at—  
 My starting moves your laughter!

I crossed a moor with a name of its own  
 And a *rest* in use in the world no doubt,  
 Yet a little breath of it shone lone  
 Mid the blank miles round about

For there I picked up on the heather  
 And there I put inside my breast  
 A moulted feather, an eagle-feather!  
 Well I forget the rest

—Robert Browning

### *Your Enunciation and Pronunciation*

1 In your oral reading as well as in your unprompted speaking enunciation and pronunciation are important. Frequently when we encounter words singly, we have no trouble with them, but in the context of a sentence they trip us up. Notice how the combinations of words in the following quotation from John Ruskin challenges your lips, tongue, and jaws:

She must be enduringly, incorruptibly good, instinctively, infallibly wise—not for self development, but for self renunciation, wise not with the narrowness of insolent and loveless pride, but with the passionate gentleness of an infinitely variable because infinitely applicable, modesty of service—the true changeableness of woman.

2 A continued awareness is necessary in order to develop habits of good pronunciation. As you encounter words that are differently pronounced by different people, are you curious enough to check your own pronunciation to see if it is acceptable? How do you pronounce the following words? How many have optional pronunciations?

acclimated  
 amateur  
 aspirant  
 auxiliary  
 caricature  
 elandestine  
 comparable  
 conduit  
 culinary  
 data

epitome  
 exquisite  
 extant  
 flaccid  
 genealogy  
 grits  
 grimace  
 Herculean  
 hospitable  
 implacable

impotent  
 infamous  
 inveigle  
 leisure  
 mischievous  
 precedence  
 preferable  
 prelude  
 sacrilegious  
 umbrella

3. In a recent study of teachers' needs and abilities in speech, the investigator gave a simple oral reading test to large numbers of teachers in training. He reports a very high percentage of error in the pronunciation of the key words on which the scoring was based.<sup>2</sup> Following is one paragraph from the reading test. Can you identify some of the key words that were purposely introduced to test pronunciation habits?

Everybody will again want to accept the invitation of the elementary school across the street to visit the extraordinary exhibition of school apparatus. This display is being held in observance of Education Week, and many students will recall thoroughly enjoying a similar program which was presented just last year. In connection with this event, a pageant will be given by the American literature class. Any adult in this area would enjoy the performance, so bring the whole family. The manager of our local picture theatre was cooperative in furnishing an interesting educational film for the occasion. The president of the P. T. A. extends genuine thanks for this help and he guarantees that the presentation will be just as enjoyable for adults as for juveniles. The research data for this picture were collected for the government just after the war by a discharged veteran. Because of heavy rains for the fifth day in succession, the police warn that drivers can't park too far off the cement street. You can get your tickets from any of the gentlemen who will be in the library at noon.

### *Utilizing Speech Situations in Teaching and Learning*

1. It is one thing to admit the psychological importance of speech in learning; it is another to recognize the appropriate time and place in which different types of speech situations may be most effectively used. As you read the following list of speech activities, describe a specific class situation in which each of the activities would be appropriate. Remember that the situation should be as realistic and purposeful as possible.

<sup>2</sup> From a speech proficiency test developed by Crannell Tolliver, Chairman of the speech department, West Texas State College

or more of your classmates and share your thinking on this common problem

These questions may help you get started What new books in your field would you like to read? What professional meetings should you attend? What personal interests, or hobbies, should you pursue? What personal traits do you need to work on to make yourself more effective socially? What books of ready reference should you have at hand? A dictionary? A manual of English usage? What special experiment will you try—in your classes—in your social activities? How often will you check up on yourself to see that you are carrying out your plan? Will you go into partnership with someone in attaining your purposes, on the theory that such a partnership would be mutually re-enforcing? What discussion group will you join to gain the experience and enrichment that such a group might provide? What recreational activities will you undertake?

Make your plan as specific as possible, remembering that you may need to alter it as new opportunities or new problems may emerge At the top of a sheet of paper, you may write "Things I hope to do for my own good during the coming year" Then write your list of self-assignments, numbering them 1, 2, 3, and so on Place the sheet in your notebook or in a handy place of reference And forget about it? Not unless you want to commit your future to the hazards of chance and indifference

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